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ART

formerly EUROPEAN ART THIS MONTH

CONTENTS

London Exhibitions, by Lawrence Alloway

Wols et Mathieu, par Pierre Restany

The New York Season Begins, by William Rubin

Paris Chronique, par Georges Limbour

Riopelle, Appel, Jorn, Damian, Lipchitz, Friedrich Bayl

The Big Canvas, by E. C. Goossen

Peter Brüning, par Pierre Restany

Keine optimistische Tragödie, Friedrich Bayl

Art Books

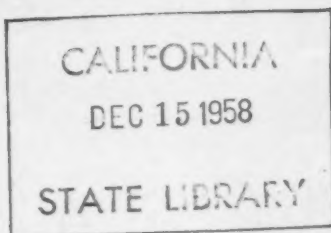
Rassegna bibliografica, di Umbro Apollonio

Auctions

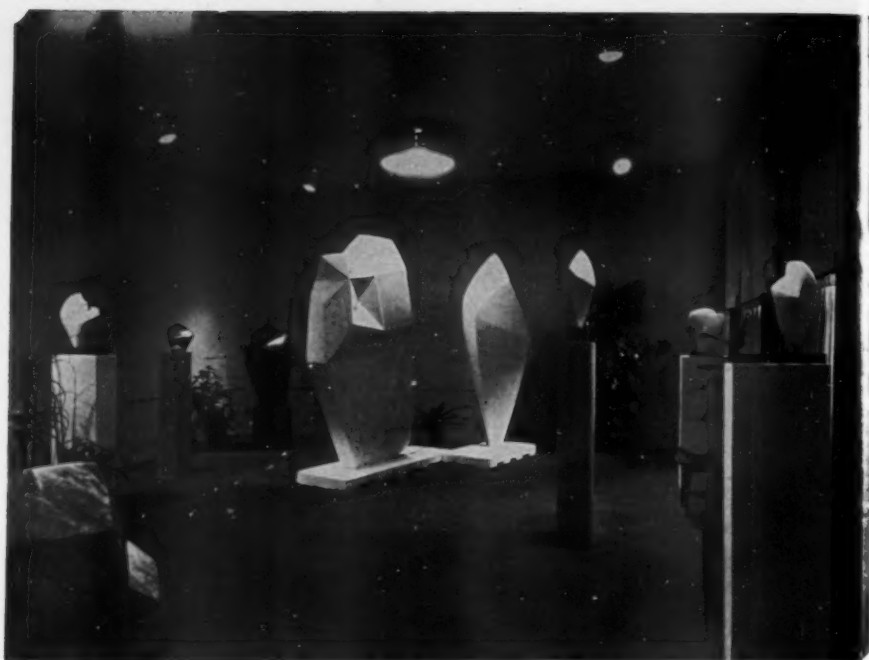
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For Italy, Umbro Apollonio and Giuseppe Marchiori

For The United States, William S. Rubin

Published by James Fitzsimmons

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Vol. II

November, 1958

No. 8

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London Exhibitions

by Lawrence Alloway

SCHWITTERS AND DADA

The contribution of Dada to modern art has not yet been clearly isolated and named. To the surrealists it was a wreck from which they salvaged what was usable. To Ozenfant it was a chaos, against the logic of his and Le Corbusier's purism. Such special pleading, inevitable and legitimate where other artists are concerned, has done less harm than a popular assumption of art critics and historians, many of whom regard Dada as symptomatic, as the product of the despair of sensitive people during and after World War I. It was a bad time, and some artists showed it by anti-art gestures. Thus, something called "the state of our civilisation" is made the cause of which Dada is the effect. Some of the dadaists, rationalising their past, have promoted this view. Nevertheless, it is very difficult, apart from the patterns of intentional thinking, to link this cause and effect convincingly.

Faced with the works of the dadaists (and not simply with slanted descriptions and "un-resistant" reproductions) they no more seem to be the reflex of a social crisis than anybody else's works. For example, the work of Kurt Schwitters (to be seen in a retrospective exhibition at Lord's Gallery) is no more symptomatic than any other artist's, though as much as any other. The works do not seem to be a nihilistic gesture produced by disillusion; on the contrary, the impression of the exhibition is of Schwitters' connections with art. In this he resembles the other dadaists, most of whom were exceptionally talented. After all, only somebody closely attached to art desires to question it and assault it provocatively. Schwitters worked all his life as a painter and here one sees a very conventional attachment to the values of art. Compared to his collages and objects his paintings are feeble: the pigment is greasy, the colour inert, and there is an undercurrent of pretentious cosmic symbolism (allied to aspects of expressionism). At the end of the 1920s he made weak adaptations of generalised *de Stijl* motifs. The two *Merzbau* (one at Hannover, one in Norway) were, in unconventional materials, the realisation of a great 19th century dream of art, the *Gesamtkunstwerk*, as Carola Giedion-Welcker has pointed out. All this is not the work of a man venting aggression against society on art.

Schwitters' aim was to enlarge the media of art; like so many other 20th-century artists his need was to develop new materials. His personal mission was to rescue waste and realise its expressive qualities in the context of art. His collages and objects, unlike his paintings, are marked by an amazing physical delicacy and lyricism. The basic Dada tenet of Tzara's fits him perfectly: "Dada tried to

destroy, not so much art, as the idea one had of art, breaking down its rigid borders, lowering its imaginary heights—subjecting them to a dependence on man." Thus, it was Schwitters' feeling for urban waste, not for oil paint, that released his creative capacity. He needed to work below the traditional level of fine art materials. He demonstrated that aesthetic value survives the functional use of tickets, stamps and ads in his collages, or the found bits of wood, wire, and glass in his objects.

His collages are stylistically somewhere between the letter-rack pictures of 19th-century *trompe l'œil* artists (whose compositions of actual articles were spread out horizontally on the picture plane) and Bauhaus texture exercises in which the tactile properties of various materials were explored. The object of such exercises was to dramatise a tissue paper against corrugated cardboard, to contrast torn and cut edges, and so on. Schwitters anticipated these Bauhaus exercises by a year or two, and his son (who has lent most of the works to the Lord's Gallery) says that such formal considerations alone concerned his father. It is hard to believe, however, that Schwitters was not responsive to the significant role of his bits and pieces (*Paris, Otto, Young Ernest*, numerals). His is a continuation of the world of the futurists, that vision of simultaneous communications. Whereas the futurist world was optimistic and violent, Schwitters' world is elegiac and ironic. He gives aesthetic distance to the throwaway material of our world. The debris of the city, to which we all contribute, is given the pathos of souvenirs. Schwitters saw the world as one sees Chicago from the service road under Michigan Avenue. Schwitters located beauty in waste. Recognising this in one dadaist should lead one to reconsider the other dadaists, so long typed as violent and nihilistic symptoms of 'our time'.

WALLS

Brassai's photographs of Parisian graffiti, "The Language of the Wall" (first shown at the Museum of Modern Art; now at the ICA, London), crystallise a current preoccupation. He has been collecting these photographs for twenty years, in some cases recording site changes, but their appearance at this time is opportunely related to painting. The walls have usually been photographed under a raking light which brings out all the cracks, scratches, pits and warts. Each of these marks implies the effect of time on the surface. The image is not the result of a particular child, street idler, or out-of-town visitor; it is a natural result of the operation of time in a public (but not too public) place. Clearly the anonymous, collective signs and images are

meaningful to us in a way that they were not to earlier periods. Typical of earlier tastes in photography linked to painting were Charles Sheeler's Ford Plant photographs (industrial architecture as naturally classic) or crystal-structure enlargements (the discovery of universal order through aided vision). Since the war, however, interest has shifted from the discovery of geometric form to two related topics: signs and matter.

There has been a unification of two tendencies in modern art: one, which can be associated with Klee and Miró, is the use of signs rather than plastically articulated forms in painting; and, two, a sense of pigment as primal matter, influenced by artists as different as Max Ernst and Soutine. In the heavily textured masses of post-war paint the logical kind of mark to make is linear and ideographic. Thus, the paint-covered canvas becomes a metaphor of the wall, a plane thick enough to cut (like the plaster of a wall), as well as to draw upon. The 29th Biennale had a fat sample of such work, including Tapiès who exploits both the appearance of the wall and sentiments attached to it. A kind of lyrical archaeology plays through his work, so that the picture plane is like a city wall of evocative antiquity.

The young Roman artist Gastone Novelli has published an alphabet which uses the new sense of the old wall, *Scritto sul muro* (L'Esperienza Moderna, 1958). The letters are treated in a variety of ways, suggested by the random accretions of message-carrying walls: some letters are almost lost in wandering, over-written word-pools, some are boldly painted, others shakily scratched, some presented monumentally as if coinciding with some feature of the wall. Reproduced lithographically, the twenty-six pages of the book play with the textures and accidents of weathered surfaces. Novelli presents his alphabet of the wall at a time when we are all conscious of the new territory of messages and need lessons in decoding them. The photographs of Brassai have been divided into five categories—faces, love, death, magic, and animals—but it is doubtful if these categories really summarise the communicative possibilities of graffiti. They rely too closely on the surrealist mood of the 1930s (when the subject was treated in *Minotaure*). However, the important point is the emergence of images from chance marks (Brassai shows that many heads grow from a hole in the wall) and their ubiquity. In the first third of the century the world was full of abstract form (and photographers as well as painters registered it). Now the world is full of provocative matter that man completes by the act of making a sign or an image. This awareness of the ubiquity of signs links the artist and the anonymous makers of graffiti at a level of fundamental image-making as a direct response to materials.

JACK SMITH

It was the paintings of Jack Smith, more than any other's, that earned the name 'kitchen sink school' for the artists of the Beaux-Arts Gallery. In his annual exhibition last year, however, he seemed to have become abstract: the baby he once painted was now less important than the patterns of light on the water in the sink. Smith, like the artists associated with him, has undoubtedly been reached by "modern art". The result is a curiously confused style, at once ambitious and flawed, like a provincial discovering modern art all on his own. In one or two schematic circles (which are symbols of the sky) there is the influence of William Turnbull's heads; but more far-reaching is the influence of the matter-painters, such as Dubuffet and Bogarde, both of whom have been much seen in London. Also a British artist, Frank Auerbach, who does landscapes and portraits in a dense earthen paste within which precise academic structures linger like skeletons in a bog, may have influenced Smith. His paintings now are thick and crusty, or rather, thick and soggy, for he paints quickly and the paint hangs moist and warm on the large new canvases at the Beaux-Arts Gallery.

Smith's theme now is light, but light conceived in curious terms. It is separated from the colour-wheel and the band of the spectrum, from the display of primaries, as used in Orphism and Synchronism. It is a representation of light as a concrete substance. He paints still-life objects drowning in light, or breaking a sea of light as if the objects were a reef; he depicts light as an adhesive substance which clings to objects. His light resembles ectoplasm coiling among the furniture of the seance room. In *Alice through the Looking-Glass* Lewis Carroll describes three sisters who live in a well of treacle; Smith paints the well or something like it. His light is treacle, or asphalt, or latex foam, subsuming the individual identity of objects. To him light is a viscous matter which sluggishly forms "waves", a term which he interprets literally. This misunderstanding of the nature of light gives his pictures a dark undulation which has a cloacal suggestiveness. Obviously the high-keyed tonal study (out of Impressionism) is not the only way to paint light but the low-keyed tonal study (going, variously, through Carrière, Rouault, Permeke) retained a basis in perception. Smith, on the other hand, converts light into solid and semi-solid substances which tangle with the objects in the world. This conversion is arbitrary for the painter is translating one kind of experience into a set of symbols unrelated to it.

The final impression of these pictures (quite well-received in England where bizarre or homely substitutes for real modern art are assured of a welcome) is of a cellar-roman-

icism, reminiscent of early 19th-century prison subjects. The claustrophobic light is heavy with ash and mold. Smith has, despite his adoption of the current play with matter, preserved overtones of conventional British romanticism. It is not the spiky, quasi-surrealist Sutherland manner (which hardly survived the 1940s) but an updated version of Gothick.

VICTOR PASMORE

Victor Pasmore is, with Bacon, the only artist of his generation who is generally respected by the younger artists in England. Sutherland and Moore, for example, have no connection with the interests of the younger generation. Pasmore's attraction for them is the way in which art is a problematical and unpredictable activity. At the beginning of the 1950s he gave up painting and devoted himself to constructions. His new exhibition (O'Hana Gallery) reveals an impatiently awaited return to painting as well as a continuation of his constructions. Pasmore has an acute sense of the physical requirements of a work of art which he expresses in a series of delicate decisions and touches. This sensitivity is very different from the steam-roller idea of finish of Moore, who ploughs steadily from sketch to a simple target of the finished state. It is different, too, from the visible flaws and hesitations which show up all over Sutherland's larger works, like multiple injuries.

Alongside Pasmore's sensitive and sensuous method of working is a very strong sense of the role of the artist outside the studio, in society. Pasmore is concerned to operate in both spheres, and his work of the past ten years is a record of the tensions and reconciliations between the successful creative act (production) and the function of art in society (consumption). Because of his doubts about the sufficiency of easel painting he has experimented with various alternatives to the production of unique works destined for private ownership. He has tried the production of unique but public works (murals for the London Passenger Transport Board, the Festival of Britain); he has tried also the mass production of reliefs, in the hope of adjusting the artist to our technological society by using industrial procedures. Here, although he produced admirable prototypes, he was defeated by the consumption end of the process and the mass production of reliefs remained a theoretical possibility.

Pasmore designs empirically and he uses ideas in the same way, so that his art is related constantly to changing definitions and arguments. This ferment, however, does not act as it does on some Italian artists whose response to different ideas destroys consecutive development. On the contrary, Pasmore's career over the past decade has produced a logical and continuous body of work. In the

new exhibition the world outside the studio has changed from mass-production to education, an interest declared in the title of the show, "Basic Forms". The two main directions of his reliefs are shown: on the one hand, transparent reliefs, using perspex and plastic as well as wood, which are getting more dramatic and intricate; on the other hand, the wooden reliefs which keep to a shallow surface. In both types, however, the individual forms are clear, separate, and straight, joined only at right angles. In the paintings, however, which are mostly black and white (though there is some colour in the latest), he uses curves and straight lines. In some cases he decided in advance on a relation of straight lines and then improvised with the curves as free elements; in others, the procedure was reversed. Common to both two- and three-dimensions is the use of what the artist calls "basic forms".

"Basic Forms" relate to teaching done in the art department of Durham University and at various summer schools (short intensive courses) in the North of England. Pasmore teaches the fundamentals of design in a course which acquaints the students with the basic forms in line, in colour, in two and three dimensions, and so on. There is a clear influence of the Bauhaus first-year course here but it is too early to describe the differences yet, though Pasmore is preparing a pedagogical exhibition for 1959. What is seen in the exhibition at the O'Hana Gallery is that his forms stay distinct, each relating to others through proximity, length, direction and thickness, but remaining as separate constructed bits. This is a basic gift of Pasmore's: the power of showing in isolation every form and yet making it cohere with others in an overall relationship. This type of structure gives his art grace without vagueness, clarity without bareness.

Not yet realised outside England is the general fermentation of ideas and techniques produced by the entry of Britain into the post-war complex of Action Painting-art autre. A late cubist who, as a result of the influence of Sam Francis, has stopped painting swarms of facets (a mixture of Vieira da Silva and Villon), is Harold Cohen. Early this year he was suddenly found swimming in the long clear reaches of a relaxed calligraphy, so feathery that each brush mark tended to open out like a drop of blood in clear water, fading and diffusing away. Cohen seemed to have decisively adopted a new style and his exhibition this autumn at Gimpel fils was expected to confirm this orientation. Unfortunately this was not the case and his confusion may have a general as well as a personal relevance for British art. What has happened is that Cohen has re-introduced black into his palette without giving it equality with the other colours that he uses, the apple greens, the soft reds. As a result the

black takes over his pictures; it turns into drawing and the other colours are consigned to filling-in or background functions. The result is not an integrated picture, in which the colour is itself a structure, but improvised shapes drawn as if they were visible forms. So we get an essentially traditional form of presentation, namely, strong foreground forms against misty backgrounds.

This is related to the later development of Alan Davie, which has certainly influenced Cohen, though his work is relaxed and Hawaiian compared to Davie's knuckly spectacles. Davie is tending more and more to draw certain forms with a light falling on one side and black shadow on the other, alternating these passages with whirlpools of 'pure' painting. The solid three-dimensional bits act like crutches or wedges to hold the picture together. Painting and drawing, which in the best postwar art, are inseparable, and which were one gesture in Davie's own early work, are coming apart again. It is hard to see this separation of functions in a painting as anything but academic in the light of present ideals of the wholeness of the work of art. (Anthony Hill, noticing this resurgence of conventional plasticity in Davie, called him the Frank Brangwyn of the Unconscious.) The risk in Britain has always been to modify modern art away from full or extreme usage. Thus it is to be hoped that this return to drawing, as a separate category within the painting, will not become general. It may not be too late for the implications of Motherwell's, De Kooning's, Kline's, and Pollock's use of black and white to make themselves felt as a corrective to the academic use of black as drawing.

Two collections have been on view at the Tate Gallery: the Moltzau and the Urvater. They represent, perhaps, two extreme approaches to the formation of a collection. The former can be discussed fairly adequately in Veblenesque terms as an index of expenditure. Its scope is the over-familiar period 'From Cézanne to Picasso' (as the exhibition was called). The only justification for such an approach would be the possession of a series of master-works and, despite the presence of Bonnard's *Terrasse Family*, the collection was formed too late to get these. One's impression of the exhibition was of a thoroughly conventional choice of period implemented by a mechanical choice of works to fill it. It is as if Picasso, Leger, and the other artists, had been ticked off a list of names. Moltzau nowhere gambles, is nowhere obsessed. The overwhelming impression is of the reputability of the works. To quote Veblen: "the result is that the terms in familiar use to designate categories or elements of beauty are applied to cover this un-named element of pecuniary merit", which the high reputability of the names ensures. The director of the Tate Gallery has called the collection "one

of the very finest private collections of modern art". Thus, in terms of conspicuous consumption the collection can be called a success. What it lacks, however, is a sense of personal opinion and conviction, of pictures that simply had to be possessed for their own sake. The collection, as represented in the Tate exhibition, at least, reads as an impersonal example of a man's power to assemble material objects.

The Urvater collection, on the other hand, though conspicuously paraded around (and on this level accessible to Veblenesque treatment), records a conviction implemented by action. The Urvaters are committed to surrealist art under the larger heading of fantastic art under the larger heading of fantastic art as something indigenous to the Belgians. This theme, however, has not been turned into a schema of the history of ideas (as the Moltzau collection is a schema of the history of modern art). In addition to clusters of work by central fantasists like Ernst, Klee, Magritte, and Miró, there are illuminating marginal fantasists. For example, one of William Copley's odd-ball paintings, which are like pre-surrealist *images d'Épinal*, is included. Impressive are the Lams and Mattas which are good examples of that Shelleyan period of surrealism in the 1940s, when automatism was turned towards the creation of lyrical world-pictures. The Milanese revival of the jungle of Lam and the space of Matta is represented by Dova, a sign of the thoroughness with which the Urvaters understand the implications of their collection. Many of the individual paintings have that sense of quality (so hard to define, so dismal if lacking) that a good collector responds to in his choices. Klee's *Mädchen mit Ansteckblume* or Ernst's *Dans une ville pleine de mystères et de poésies abritées*, different as they are from each other, have a sense of compacted implications which is one sign of the picture hard to exhaust, which will sustain repeated attention.

The brand-image of Dutch art is being changed. From being 'the country of Mondrian' Holland is becoming 'the country of Van Gogh' or, even, 'the country of Appel'. The exhibition *L'Art Hollandais depuis Van Gogh* at the Musée d'art moderne, Paris, last Spring presented the new image with almost caricatural emphasis. The basic form of the show was Van Gogh, de stijl as an interlude, and, then, the heir of Van Gogh, Karel Appel. Michel Tapié, too, subscribes to this genealogy; when writing about Appel he interjected, 'I don't hesitate to think of Van Gogh'. *Trends in Contemporary Dutch Art* (a version of the earlier American exhibition *Dutch Art 1945-1955*) at the Arts Council Gallery introduced the British public to the hurley-burley of the Cobra-Reflex group.

(Continued on page 29)

Wols et Mathieu: deux classiques de l'Informel

par Pierre Restany

Le hasard du calendrier parisien fait parfois bien les choses: au moment où se termine à la Galerie Internationale d'Art Contemporain la « Commémoration » par Georges Mathieu de la fondation de l'Ordre du Temple, Claude-Bernard Halm inaugure une remarquable exposition de gouaches de Wols, provenant de la collection P. H. Roché. Ainsi se succèdent sur les cimaises deux des *leaders* de l'offensive anti-géométrique de notre après-guerre, deux véritables aventuriers de l'esprit dont l'intervention fut déterminante dans le développement de l'abstraction lyrique européenne.

Si Paris, malgré bien des malheurs, a pu ne pas déchoir, garder son rang, se succéder en quelque sorte à lui-même, c'est à l'action concertée, à la rare et prodigieuse rencontre en une époque de totale remise en question, d'une poignée de créateurs révolutionnaires: Fautrier, Dubuffet, Hartung, Wols, Bryen, Mathieu. On ne le dira jamais assez. Voilà les six grands, les novateurs, les visionnaires « autres ». Des individus bâtis aux nouvelles mesures de notre époque, capables d'affronter les nécessaires exigences de l'Actualité et du Réel.

Qu'on ne se y trompe pas. Il y a, il y a eu des morts prématurées, des destins solitaires (le grand échec de Staël, le cas de Tal Coat), des succès financiers (Atlan, Poliakoff). Mais l'Aventure n'était pas là. Elle ne pouvait pas être là.

Quelques mois après la mort de Wols, en 1951, Mathieu écrivait: « Avec Wols s'est achevée la dernière phase de l'évolution formelle de la peinture occidentale telle que nous la connaissons depuis dix siècles. Qui plus est, l'importance de Wols transcende l'histoire de l'Art (où sa valeur de témoin n'est pas à confondre avec celle de peintres de quatrième ordre, tels Kandinsky, Malevitch et autres): son œuvre est le cri le plus lucide, le plus évident et le plus pathétique de la crucialité du moment de l'humanité que est le nôtre. »

Affirmation gratuite dans ses excès, mais efficace: elle rend bien compte de cette accélération de l'Histoire. Les Fautrier, Dubuffet, Hartung, Wols, Bryen, Mathieu sont désormais les classiques de l'informel. Ils constituent l'acquit culturel immédiat des jeunes générations. La terminologie critique sanctionne déjà cet état de fait: elle tend de plus en plus à séparer les tenants de l'abstraction lyrique de la nombreuse postérité des de Staël et des Tal Coat, en réservant aux premiers le vocable commode (et insignifiant) « d'informel ».

Accélération de l'histoire. Wols en fut certes l'un des artisans, le catalyseur d'une abstraction lyrique, explosive et non géométrique. Né à Berlin en 1913, il mourut à Paris en 1951, à 38 ans. Sa période de maturité s'étend en gros sur cinq ans, de 1946 à 1951. S'il atteignit la totale maîtrise de ses moyens picturaux en pleine offensive anti-géométrique, et si son nom demeure indissociable de ce mouvement parisien, il accomplit néanmoins son œuvre dans la détresse morale et physique, dans une solitude intellectuelle peuplée de rares présences amies.

La personnalité artistique de Wols (de son vrai nom Otto Alfred Schulze-Battman) est avant tout tributaire de sa formation allemande. Son adhésion instinctive et spontanée au courant expressionniste sera d'abord compensée par un passage au Bauhaus de Dessau. La découverte du surréalisme parisien en 1932 et surtout le contact avec l'œuvre de Max Ernst, accentueront ce dualisme initial de propensions et d'exigences. La photographie, qu'il exercera pour vivre jusqu'en 1939 lui permettra aussi une longue et systématique investigation du réel, de l'au-delà des apparences du monde sensible.

La guerre de 1939 rendra sa position difficile et l'astreindra à l'existence ambiguë d'un allemand anti-nazi en France. De cette vie errante et difficile, l'artiste n'éprouvera aucune amertume. Con vaincu de l'immanence de l'absurde dans la vie quotidienne, il refusera le refuge facile de la tour d'ivoire. Cherchant à éviter l'emprise de la durée et à acquérir ainsi cette liberté de l'esprit nécessaire à ses exigences créatrices, c'est dans une intégration toujours plus intime à l'universel qu'il viendra étancher sa soif d'éternité.

Libéré d'un camp d'internement civil en 1940, il se réfugie dans le midi de la France, à Cassis puis à Dieulefit. C'est là qu'en 1942, il devait faire la connaissance de Pierre-Henri Roché: l'activité amitié de ce dernier ne devait depuis lors cesser de se manifester.

C'est là qu'il commence à expliciter la leçon d'une dure expérience, et à se pénétrer de la conscience algue d'une sauvegarde possible de l'humain dans le dépassement de la contingence. Véritable redécouverte de la nature essentielle des choses, dont témoignent bien certaines œuvres d'alors.

Gouaches et dessins se succèdent, comme les notations quotidiennement jetées d'un journal intime, la chronique régulière d'une vie spirituelle. Paysage imaginaires et villes de rêve alternent puis succèdent définitivement aux schèmes érotiques et insolites de sa

période surréaliste. C'est à son maître Klee que Wols a emprunté cette sûreté du trait, ce pouvoir du dessin, l'infime graphie du détail au service d'une vision à la fois plus vaste et plus profonde.

Cette osmose constante entre le Moi et l'Univers, ce subtil passage d'une dimension intimiste à des normes cosmiques, telles sont les caractéristiques essentielles de l'œuvre de Wols: cette spatialité originale sera portée dès la fin de 1944 à une puissance nouvelle, celle de la peinture à l'huile.

L'exposition de la Galerie René Drouin en 1947 devait marquer l'un des points culminants de cette démarche, en même temps qu'elle affirmait l'indéniable existence d'une peinture «autre». L'œuvre de Wols se développera par la suite en pleine cohérence, dans le sens d'un enrichissement continu. Située à la jonction de l'expressionnisme et du surréalisme, son apport est considérable; il réside dans la synthèse personnelle que l'auteur a su opérer entre les éléments plastiques aussi fondamentalement disparates, à partir mais au-delà de Max Ernst et de Klee, favorisant l'expansion de son délire poétique, dont il prolongeait ainsi les premières approximations littéraires.

L'exposition de Claude-Bernard Haim servira utilement la connaissance de l'œuvre Wolsienne dont elle marque pas à pas le progrès et dont elle souligne les intimes composantes. C'est l'aspect du quotidien, du devenir, de la formation d'une grande personnalité artistique; il vient heureusement s'ajouter à un volet plus brillant encore, celui de la maturité et de la totale maîtrise, tel que nous l'offraient les toiles de la Biennale de Venise. Qu'il me soit néanmoins permis d'émettre un regret: cette seconde partie du dyptique Wolsien aurait pu s'accompagner d'une présentation documentaire plus fournie, mettant en relief toute l'activité «sécularisée» de l'auteur après la Libération (rencontre avec l'existentialisme Sartrien; participation à l'offensive collective des années 1947-1948: Groupe H W P S M T B, «l'Imaginaire», «White and Black»; Scandale causé par sa toile aux Réalités Nouvelles de 1947, etc. ...)

Wols était profondément pénétré du sens de l'absurde quotidien: c'est ainsi qu'il trouva dans la doctrine existentialiste Sartrienne une justification supplémentaire de son refus de la contingence. Mais c'est à travers, et au-delà de cette conscience aiguë de la relativité que devait se fixer sa personnalité originale, l'artiste sacrifiant à un souci constant de préserver au sein de sa création les éléments de transcendance et de communion universelle nécessaires à tout poésisme. On trouve chez Mathieu la perception immédiate d'un autre sens de l'absurde, qui n'est plus le Relatif, mais la Gratuité. Le personnage social, d'ailleurs assez décevant, a des allures d'aventu-

rier post-Gidien, à la fois comédien et martyr.

La commémoration de la Fondation de l'Ordre du Temple par Hugues de Payens s'inscrit dans le processus d'accomplissement méthodique d'un rite d'inspiration médiévale fractionné en cycles successifs. Le personnage, dont les tendances profondes sont plutôt rétractiles, adopte un comportement d'une excessive extroversion, comme tous les actifs par secondarité. Attitude pénible et singulièrement pâle, si on la compare à l'exercice superbe et triomphant de la paranoïa d'un Dali, lequel bénéficie de la sorte d'un repoussoir à bon marché. Plaisanteries ratées d'un pseudo-professionnel de l'humour, ces comédies représentent bien autre chose sans doute pour leur auteur, ne serait-ce que par leur échec même. Ce serait en effet faire injure à Mathieu que d'assimiler son grotesque comportement à la mise en place pure et simple d'un appareil publicitaire. Qui a suivi de près le développement de son œuvre ne peut s'empêcher de lui reconnaître une haute tenue intellectuelle et morale, une belle honnêteté et une grande rigueur: «L'Art tend de plus en plus à devenir le domaine-refuge exclusif où les notions d'efficacité et de gratuité cessent d'apparaître simultanément antinomiques.» (Mathieu dixit.)

L'historiographie lyrique de notre passé médiéval est trahi dans des prouesses reconstitutives par d'évidentes faiblesses caractérielles. Ce fou du roi, ce buffon triste (Je le revois encore en Charlemagne tremblant ...) se double en revanche d'un penseur strict, témoin clairvoyant de son époque, d'un artiste lucide étonnamment sensibilisé aux exigences du Présent.

Georges Mathieu est né en 1921 à Boulogne sur Mer. Il commence à peindre vers 21 ans, tout en poursuivant des études de droit et de philosophie. Après une courte période surréaliste où l'intériorité organique de larges tâches de couleur évoque certains Wols, Mathieu adopte le geste «signifiant» qui fera bientôt sa renommée et qu'il répètera inlassablement, de Paris à New York, de Düsseldorf ou de Milan à Tokyo. Il sera l'un des militants de l'abstraction lyrique, et son action intransigeante, sa participation entière à la lutte auprès des autres «classiques de l'Informel» seront décisives. Son rôle dans l'Histoire de l'Art se confond désormais avec le Devenir de cette explosion protestataire.

Le geste de Mathieu se départit rarement d'une véritable noblesse: c'est le geste de la transcription immédiate et instantanée, la trace fulgurante dans l'espace d'un long cheminement émotionnel. Toute l'œuvre de Mathieu est ainsi faite d'une succession de moments, qui font de lui un prisonnier volontaire de la Durée Historique, mais qui nous épargnent à coup sûr les honteuses palinodies,

(Suite page 47)

The New York Season Begins

by William Rubin

As usual, the September openings of the New York art season have been devoted largely to group shows, the dealers saving their big guns, as it were, for the following months when they can be fully sure of the attention of the collectors and critics. This year, however, the early shows were quite noteworthy. I cannot remember a start of a season when the group exhibitions have had the variety and interest of the current offerings. The most unusual is unquestionably the much heralded exhibition at Martha Jackson's of the avant-garde Gutai group of Japan in their first showing outside their native country. From what one hears of the Gutai, such an exhibition communicates but a single dimension of their activities. In Japan they often "exhibit" in a forest grove, indulging in such Dadaist antics as throwing paper balls dipped in color, firing colored arrows, spraying tinted water on the walls of giant cellophane boxes in which the "exhibitors" stand, and stamping black footprints on immense lengths of white vinyl unrolled at random through the exhibition. "Action" painting is practiced before the spectator, along with "action" creation of all sorts of hybrid objects and even "action" skits reminiscent of the Dadaist and early Surrealist soirées. All this leads to a kind of devil-may-care experimentalism in Gutai painting—but with rather indifferent and sometimes disastrous results.

At the same time it must be said that it took a great deal of courage to risk such an exhibition, and we owe special thanks to Martha Jackson and also to Michel Tapié who collaborated in making it possible. Tapié seems automatically drawn to the novel almost without discrimination. True, he has often beaten the drum for men whose work later became widely accepted—Wols, Dubuffet, and Fautrier come to mind—but he has made his share of mistakes, and I am afraid the Gutai, at least as we see them till now, are one of them.

The Dada antics of the Gutai and their overtly derivative Abstract-Expressionist paintings seem easily understandable in the context of a national situation in which the younger generation (the Gutai are all under forty) blames the disasters of the last war on the "traditionalists", people whose Tojoan dreams of imperial glory are inseparable from an older, highly formalized, hieratic way of life. This latter class has progressively lost power during the last decade as the baseball-loving Japanese have assimilated Western institutions and values. The Gutai are part of this trend. They are trying singlehandedly to thrust Japanese art into the twentieth century by turning away from their own traditions and looking to New York and Paris.

"We are following the path", says Jiro Yoshihara, "that will lead to an international common ground... this is the natural course of the history of art." But there is still in Japan a large inert mass of opposition to these new ideas, and much Gutai energy is spent in the classic game of *épater les bourgeois*.

The paintings themselves leave much to be desired. I found the best to be a large work by Yoshihara, executed in tar and sand on board. This method, no doubt suggested by an acquaintance (at least through reproductions) with Dubuffet, leads to some rich effects. First the tar is applied in a free manner, so that it forms tides and eddies over the surface. Before it dries, sand is spilled and rubbed over it, covering the larger part of the surface. This imparts a prevailing tone of brown to the picture, though in some areas where the sand is more sparse the color becomes very dark and here and there the rich black tar triumphantly surges through. White sand is used to create occasional "highlights", and in spots the grain of the sand becomes very coarse ending in eddies of pebbles. The painting has a lovely surface rhythm and a strangely persuasive "presence", but there seems to be rather little deliberate manipulation or choice in the arrangement of the elements. It reflects an implicit belief—disastrous in some other works of the Gutai—that an interesting texture or method is enough, suggesting that their understanding of the work of Pollock and of Dubuffet has been limited to one aspect.

More patently derivative, but nevertheless one of the better pictures in the show, was the modestly scaled effort of Masatoshi Mansanobu. If we squint a little, we might take this white calligraphy swirling and zig-zagging across a brown ground for a recent Masson. But there is no variation in the markings or evolution in their unfolding. Not only are they somewhat repetitious, but they are bunched or stratified in rather regular and predictable patterns so that a perusal of the surface contains no drama or surprise.

Many of us have heard someone looking at a Miro exclaim: "Why, a child could do that!" If he tried, a child might very well come out with something that resembled the work of Tsuruko Yamasaki, whose picture consists of large, roughly circular disks of yellow, blue, red, and black surrounded by a rather dull arrangement of spirals and scribbles. This is perhaps the most naive work in the exhibit, but it is not wholly without redeeming qualities: the painter is obviously serious and expresses an ardent love for a phase of Western art which he has not yet succeeded in imitating, to say nothing of contributing to it.

Saburo Marakumi's painting is an inadvertent satire of modern art. He applies the pigment in large patches of color, which are then allowed to dribble freely down. It seems rather pointless, but no more so, I suppose, than a great deal of the bad painting of Western origin to which we are continually exposed.

Kazuo Shiraga has perhaps been stimulated more by Kline than by anyone else. But though Kline's work sometimes looks like the oriental calligraphy of a hundred-foot giant, Shiraga eschews such native patterning in favor of more tortuous and tormented streams of thick pigment that, dragon-like, twist their way across the surface, coalescing towards the center of the canvas to form giant knots and fading away towards the edges. Though I like this painter's assertiveness and vigor, I found myself rather irritated by his dirty colors.

A few of the Gutai seem influenced by Surrealism. Toshiko Kinoshite works in small format, letting his watercolors run to form suggestive Rorschach-like blots. Teruyuko Taubouchi uses the same technique but joins in with *frottage* and a bit of surrealist *décalcomanie* to create a group of irregularly shaped but uniformly sized blots set off against a black background like so many precious stones.

It seems to me impossible to be unmoved by the good will and optimism of the Gutai—which only makes an evaluation of their paintings more saddening. Only one or two have achieved any measure of independent artistic personality. Many of them, I suspect, have talent beyond what they have been able to express in their adopted language. But to paint in the style of a Pollock or Kline involves considerably more than just making up one's mind to do so. The fact is that the work of such contemporaries represents in one way or another a "breakthrough", that is, the solution of painterly problems inherent in the whole development of modern painting. Unless the Japanese artists had been immersed in at least the recent past of the modern Western tradition, solutions such as the "drip style" could not have naturally evolved. By detaching themselves from their own local traditions and grafting on their work the appearances of Western painting, the Gutai have succeeded in assimilating only the external aspect of Abstract-Expressionism (and sometimes not even that). Hence, the thinness of their pictures. Yet their experiments point to some interesting possibilities, and I do not doubt that if the rage for art continues unabated in Japan, some quite authentic personalities will emerge in the next decades.

The fine group exhibition at Kootz's, a kaleidoscopic view of what will unfold in

depth in the course of the season, suggests that this gallery has become the main New York stage for the younger generation of Parisian (by adoption, at least) painters. First-rate examples by Soulages, Mathieu, Schneider, Serpan, and Dubuffet are accompanied by a rather indifferent Zao Wou-Ki and a black, white, and grey Sugai which, while it sustains the elegant presence one associates with his work, disturbs me slightly with its vague physiognomic implication. The Sugai in the "Selections" show at the Guggenheim Museum, more freely composed and more loosely painted, seems to me a finer work. Kootz's European group is rounded out by a visceral Hosiasson which I find rather repugnant. Here is a painter excessively preoccupied with cuisine. The unrelieved furrowing on of thick browns, blacks, and purples, set off by yellows and oranges, ends by destroying the substance of the *matière*. With the sense of composition paralyzed by the gourmandish consumption of pigment, the painting seems disconcertingly fragmentary.

Not that Mr. Kootz is by any means exclusively concerned with European painting. Though he has lost, over the years, some of his best Americans (Gottlieb and Motherwell, among others), the gallery still represents Baziotis exclusively, has shown Hans Hoffman for some time, and is always adding new members. The current show contains one of the latter, Marca-Relli, who is represented by an excellent collage-painting called "Conversions", in the more brightly colored style that this painter has adopted recently. Although opinion in New York seemed inclined to consider these pictures inferior to his earlier, more monochromatic works, I find the canvas in question at least equal in quality. What is lost in sophistication is made up in gaiety.

The Zabriskie gallery hit upon a fine idea for an exhibition in its Decade of American Cubism (1913—1923). I am not alone in associating the efforts of Pach, MacDonald-Wright, and the others who fall into this category, with a well-meant provincialism. For years these works were measured against the best of Picasso, Braque, and Leger. But now that our senses have been dulled by the ubiquitous second-rate French Cubist works and even more by the attenuated derivations of Cubism which are exploited by many younger Parisian artists, the work of the original generation of American Cubists seems fresh and surprisingly successful within the framework of their modest goals. Take the oils and drawings of around 1920 of Leon Kelley. They lack the sense of stylistic maturity evident in his later, more surrealistically oriented work, but while they come directly out of the Legers of 1913—1918, they are good Legers, pictures of an intensity and refinement that we are hard-pressed to find even in some of the work on which they are based.

Much closer personally to the sources of abstract painting, and a man who would have a far greater reputation than he has had he been French, is Max Weber, whose "Rush Hour of New York" (1915) is easily the best picture in the show. Like Walter Pach's "St. Patrick's at Night" and Morris Kantor's large "Synthetic Arrangement", this picture, with its shorthand symbols of speed and churning space, seems derived even more from Futurism than from Cubism. It is evident that the Americans were more influenced by Duchamp and the Italians than by Picasso and Braque, for the former provided forms for the dynamism and tension that is inherent in New York life and that attains its pure and independent form of expression in Pollock.

Kantor's picture, built up out of a sweeping series of overlapping planes, completely renounces even elliptical hints at figuration and, historically (it was painted in 1923), is a rather radical picture. Not that non-figurative painting was a novelty at that time, but no one, to my knowledge, had practiced this particular amalgam of forms. The picture is more striking and interesting than it is pleasing. The series of overlapping planes, fanned out like a hand of playing cards, is predominantly red-brown, though reds, pinks, blues, and greens are introduced here and there to "salt" the surface. While the overlapping creates a slight depth, there is no modeling (even in the analytical cubist sense), and the forms tend as much as possible to hug the picture plane.

Stanton MacDonald-Wright's "Synchrony" (a portrait of a woman), was my chief disappointment in the show. During the last few years I have seen half a dozen small pictures by this artist which suggested that he might be getting far less appreciation than is his due. But while "Synchrony" probably looked very fresh in 1918, it has not worn well. The

dissolution and reordering of form that we see in the analytical cubism of Picasso is not the process here. Though the anatomy of the figure is schematized and prismatically broken into planes, it retains a disturbing integrity more apparent than the integrity of the composition *qua* design. By the same token, there is a retention of the conventional figure-ground relationship, which MacDonald-Wright was able to overcome in other canvases.

Not all the works in the Zabriskie show are directly related to Cubism and Futurism. We may think of Joseph Stella as falling into this category, but the work by which he is represented is a small glass painting, wholly Dada in character and reminding one of the strange "machines" of Max Ernst's Dada period. In all likelihood it was Duchamp, with whom Stella was in contact, who was responsible for this uncharacteristic venture.

One of the finest assemblages of twentieth century painting outside the museums is on display now at the Sidney Janis Gallery, which is heralding its tenth anniversary. The pictures constitute a sampling of the important sales during the gallery's short history, and they represent almost every significant phase of modern painting prior to World War II. The unifying thread is taste, exquisite taste, which is, after all, what separates the men from the boys in art dealing. Of course, this exhibition gives just one side of the operations of Mr. Janis, who has become the leading dealer for painters of the New York School (Pollock, Gorky, Kline, Rothko and Motherwell, among others). Limitations of space made it impossible to exhibit the necessarily large works of these painters at the same time as the Europeans, but the gallery is planning a show for the New York painters later in the year.

(ALLOWAY: continued from page 24.)

Fundamental to the new Dutch art is the Cobra group, but it is not historically just to consider the Dutch contribution in isolation from the rest of the group, in particular the Danish artists. The Dutch artists use free-floating formats and strongly-patterned structures, both of which support fables of animals and human figures. In this they were anticipated by Asger Jorn, Carl-Henning Pedersen, and Ejler Bille. These Danish artists, in the 1930s, conflated surrealism and abstraction responded to Picasso's 'Dionysiac' cubism of the 'Crying Woman' period and to Klee's sign-language, as well as investigating the image-potential of folk- and schizophrenic art. It is, of course, out of this complex of interests that the post-war style of Cobra artists emerged; but whereas the Dutch contribution has been museum-sponsored and government-backed, the Danish contribution has never been collected together or officially promoted. It is to be hoped that the long-discussed Cobra

exhibition, if and when it is arranged, will bring all the threads reliably together.

The Dutch contribution, as represented in the national exhibition at the Arts Council Gallery, did not show the movement at maximum strength. The expressionist gesturing that has taken the place of the former brand-image of Dutch art (canal-straight lines, geometric fields, Dutch-kitchen cleanliness, and so on) is sometimes heavy-handed and hollow. Appel, Benner, Lataster, Wolvercamp, seem less the heirs than the betrayers of Van Gogh. Whereas Van Gogh's violence was a sign of his effort to keep a grip on the world when he felt alienated from it, the violence of post-war Dutch art often fails to connect with the world as a subject, despite its imagery of men and beasts. It is too often a showy flexing of muscles, a conspicuous physical display, like a circus strong man swelling his biceps, expanding his chest, as part of the show.

Paris Chronique

par Georges Limbour

Dès la fin de l'été, probablement afin de nous réhabituer à réfléchir avant que les galeries ne nous invitent à leur premières expositions, la Galerie Rive Droite nous posait cette question: Quelles sont les origines de l'art informel? C'est certes une question d'une très brûlante actualité, et dont la réponse ne manque pas d'être assez embrouillée.

Nous ne sommes pas bien habitués à ce que les galeries titrent leurs expositions d'une manière interrogative. Les musées et autres centres officiels du savoir, quand ils prétendent par de grandes rétrospectives éclairer l'histoire et définitivement résoudre un problème qu'elle pose, ont une façon affirmative, et péremptoirement décidée, de nous assurer que la solution qu'ils nous invitent à recevoir, est la seule bonne. La Galerie Rive Droite est elle intimidée par l'ampleur du problème, modeste ou indécise, ou plutôt ne veut elle pas, ce qui serait si méritoire de sa part, provoquer en nous un sursaut, nous faire mesurer la profondeur de notre ignorance, l'incohérence de nos vues et toutes les incertitudes de nos jugements?

Car c'est bien la première fois qu'une galerie nous questionne, et sur un problème de ce genre. Les galeries, cet hiver (et cela serait fabuleux!), vont-elles devenir des sortes de Sphinx, les Sphinx nouveaux des villes modernes, qui, installés le long des trottoirs des rues élégantes, arrêteront le passant en lui jetant, imprimée sur une affiche, une question très brûlante?

Nous pouvons nous arrêter un moment, puisque nous disposons d'un peu de temps tandis que les galeries préparent leurs expositions, sur ce fait très secondaire sans doute, mais amusant, que la Galerie Rive Droite, quand elle était installée dans un luxueux deuxième étage d'un immeuble du Faubourg Saint-Honoré, ne pouvait ainsi directement et impérativement interroger le passant. C'est pour adresser à un public plus ample ses gracieuses énigmes qu'elle s'est transportée dans un nouveau local de la même rue, ouvrant directement sur le trottoir.

Elle répond ainsi, montrant qu'elle sait aussi bien répondre que questionner, à cette question que se posent plusieurs sociologues: est-il bon qu'une galerie reste un lieu secret connu des seuls initiés ou amateurs? Quel dommage que quelques escaliers à monter, quelques cours à traverser, deviennent pour quantité de gens, qui montrent ainsi leur manque d'intérêt, ou de courage- ou plus simplement leur timidité, un obstacle infranchissable. Mais si une simple vitre sépare les passants des tableaux, ceux-ci deviennent une manifestation publique, et entrent dans l'époque. Ils arrêtent le passant, l'étonnent, l'ébranlent, le scandalisent. Le mal, ou le bien, est fait: l'idée de

nouvelles formes circule dans Paris. J'ai vu des personnages très divers arrêtés devant l'affiche: Quelles sont les origines de l'art informel? Manifestement, elles ne connaissent pas la réponse, et quelques unes échangeaient sans honte l'aveu de leur ignorance. Rares étaient cependant celles qui entraient dans l'antre du Sphinx afin de quérir la réponse, redoutant sans doute d'être dévorées, car elles connaissent le sort qu'il réserve à ceux qui ne peuvent résoudre ses énigmes.

Je veux bien que les galeries nous posent des questions. Et d'une certaine manière elles sont toutes à nous en poser, puisqu'elles nous proposent un peintre, une conception du monde, une interrogation de l'univers, une remise de question. C'est là même ce qui est si passionnant dans la visite des galeries: nous avons quelque chose à répondre. Cependant, dans ces cas généraux, ce ne sont pas les galeries elles-mêmes qui posent les questions, mais les peintres qui y exposent.

Pour ce qui est de la question brûlante que nous pose, de manière exceptionnelle, la Galerie Rive Droite, j'espérais qu'elle se réservait, dès que nous aurions franchi le seuil, de nous donner une réponse immédiate et claire, illuminant à la fois notre esprit et l'histoire récente de la peinture, par des preuves péremptores et accrochées assez abondamment à ses cimaises. Un tableau de Pollock, trois petites œuvres de Tobey, deux Fautrier, dont un paysage ancien, un Wols, diverses gouaches, toutes ces œuvres étant par ailleurs excellentes, forment une réponse bien vague et parcimonieuse.

Décidemment nous préférons que cet hiver les galeries ne nous posent pas de question, mais affirment et défendent très ostensiblement leurs vues. C'est ce que, à en juger d'après leur programme, certaines se proposent, et nous aurons ainsi l'occasion de repenser de l'art informel et de retrouver ses origines.

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La Galerie Stadler a ouvert le feu par une exposition de peintures de Brown, jeune artiste qui s'était jusqu'alors consacré à la sculpture polychromée, et à la recherche de matières plastiques. Son commentateur, Michel Tapié, nous apprend «qu'il se mit à peindre, il y a près de trois ans, par pure fantaisie, un rideau de velours de grande dimension». C'est cette «fantaisie» qui a entraîné la suite d'opérations dont nous contemplons aujourd'hui le résultat.

Ces œuvres sont donc dès l'abord curieuses et inattendues, puisqu'exécutées avec de la peinture à l'eau sur des velours de couleur: velours noirs, rouges ou bruns, selon le dessein et la rêverie chromatique de l'artiste, la

teinte du support jouant un rôle important, mais nuancé. Le velours absorbe plus ou moins profondément la couleur, qui est mate: nous sommes devant une matière profonde, parfois très chaude, riche et caressant le regard.

Ce qui est plaisant encore, et un peu troublant quand nous ne nous sommes pas encore rendu compte de cette technique, est que ces œuvres ne se présentent pas comme des tableaux mais rappellent, ou plutôt évoquent, certaines peintures orientales, par exemple les Kakemonos japonais, c'est-à-dire qu'elles peuvent se rouler verticalement: elles n'ont pas de cadre, mais sont seulement bordées en haut et en bas par un bâton qui leur impose la rigidité désirable. Certaines sont de grande dimension.

Voilà pour le côté technique de l'opération. Et l'on voit que cet artiste est, comme un grand nombre de peintres modernes, en quête d'une matière nouvelle et de procédés susceptibles de renouveler nos sensations. Sans doute ne faut-il pas dissocier systématiquement la technique de l'inspiration qui la nécessite. Nous devons bien penser que devant ce rideau de velours qu'il va peindre par pure «fantaisie», Brown rêve et imagine, c'est une création poétique, et la plupart de ces œuvres restent chargées du rêve initial qui les a déclanchées. Peut-être y a-t-il, en certaines, souvenir évident de Pollock, mais ici les signes, tracés et taches, employés bien qu'ils nous soient en quelque sorte déjà connus et familiers, prennent une nouvelle signification, ils ont une façon de vivre personnelle. Les réseaux de tracés et taches sont extrêmement complexes, les teintes souvent précieuses, voire somptueuses, ce à quoi concourt la matière employée. *Création d'une Fête Calligraphique, Danse pour une Abeille*, etc... ce sont en effet des fêtes dont nous subissons le charme, encore que de trop grands velours, comme les *Hameçons* paraissent moins bien inspirés.

Les dessins et sculptures d'Hiquily, à la Galerie du Dragon, nous laissent assez incertains quant aux intentions de l'auteur, et les impressions que nous en retirons sont fort troublées. Hiquily s'est intéressé aux mouvements d'horlogerie et il y a dans son travail un côté mécanique, sans doute aujourd'hui dépassé. C'est ainsi que nous voyons une grande cage métallique sur les côtés de laquelle s'étagent des coquilles de fer en forme approximative de coques de moules ou de cuillers et que viennent frapper de petits marteaux mus par une chaîne à bicyclette et un ressort: c'est un carillon que paraît diriger un personnage étrange installé au pied de la cage. Nous voyons encore une sculpture métallique composée de pièces articulées et oscillantes.

Ce qui semble plus important, et révéler la nouvelle orientation du travail d'Hiquily, est la création d'êtres, symboliques ou autres, tenant à la fois de l'homme et de l'insecte. La tête est minuscule, le corps formé de plusieurs lobes énormes et arrondis, reposant sur des pattes longues, fines et pointues, ou pourvus de membres et tentacules grêles mais agressifs. Dans le creux d'une coquille ovale, se détachent deux individus ressemblant à des insectes: ils se font face; reliés à la coupe seulement par un pédoncule, ils sont dans une certaine mesure mobiles, ils peuvent être agités de tressaillements, et l'on ne sait à ce moment s'ils copulent ou se battent.

Le caractère de cette mythologie me semble rester assez vague. Faut-il voir aux person-nages formés de gros lobes, qui ont un aspect désagréable à cause qu'on les imagine gonflés de matières et sucres viscéraux, un aspect monstrueux? Peut-être Hiquily ne veut-il en aucunes façons, créer des monstres, ni produire en nous une impression désagréable, un malaise. Ou bien son monde nous est-il, par nature, irréductiblement étranger, ou bien est-il encore impuissant à communiquer son secret?

Peter Knapp, à la Galerie Saint-Germain, emploie des procédés qui paraissent déjà très usés, et si ses rapports étaient beaucoup plus subtils qu'ils ne le sont, nous n'aurions pas encore une œuvre originale. Ni tracés ni taches n'apparaissent dans ces tableaux, la plupart formés de bandes parallèles de couleurs, étendues au couteau. Le bord de ces bandes est marqué par une légère crête de pâte soulevée par le mouvement pesant du couteau, et ce sont ces reliefs, s'opposant à l'aspect très lisse et calme des surfaces intérieures qui forment la structure de la toile. Les couleurs sont rares, presque exclusivement des noirs, terre et gris. Quelques bleus sombres. Peut-être les meilleures sont-elles celles composées uniquement de noirs, lesquels jouent par la différence des surfaces lisses et des surfaces mouvementées. Mais ce jeu austère, si distingué qu'il soit, est devenu aujourd'hui si courant qu'il ne nous procure plus ni surprise ni agrément. Il était sans doute logique, puisque la peinture a poussé ses tentatives à leurs extrêmes aboutissements, qu'elle connût un de ses termes dans le noir exclusif. (A ce titre les tableaux de Marfaing, fort différents, étaient significatifs.) Mais le noir est une négation de la peinture qui n'est pas longtemps supportable. De telles peintures me paraissent aujourd'hui constituer une arrière-garde sans vaillance et sans risque, et illustrer, plutôt que ces récits cosmiques que les écrivains (tel le préfacer Roger Nimier qui ne paraît connaître la peinture qu'à travers les écrits de Jean Paulhan) s'efforcent de broder à leur sujet, le sommeil de l'imagination.

Rendant compte, dans le précédent numéro d'ART INTERNATIONAL, de la Biennale de Venise, Giuseppe Marchiori montrait le rôle joué par Wols dans l'histoire de ce que l'on a appelé le tachisme, ou l'art informel. L'exposition que donne actuellement la Galerie Claude Bernard nous éclaire sur les origines de Wols, et sur sa très soudaine, et dramatique, transformation.

Alors que Wols est généralement connu par ses grandes toiles lyriques, éclaboussées de taches souvent violentes et délirantes, les œuvres ici exposées sont des dessins à la plume teintés d'aquarelle et dont le format atteint à peine à la moitié de celui de notre revue. Maintes petites compositions de ce genre, produit minutieux d'une rêverie étrange et obsédante, composait la première exposition de Wols, à la Galerie René Drouin, en 1945. Elles avaient été faites entre 1942 et 1945. Sylveire présentait alors l'auteur en ces termes qui méritent aujourd'hui d'être reproduits, parce qu'ils ne paraissent plus s'appliquer à celui de l'œuvre abstraite:

«Wols, petit homme de la lune débarqué parmi nous, conduit son monologue avec l'obstination d'un Loyola consciencieux. Ses hiéroglyphes mystérieux qui, par leur finesse, le disputent à l'araignée, nous enseignent la poésie de l'astral interplanétaire et reconstituent sous les réfractions de leur lumière irisée la faune, la flore et jusqu'aux humanités de rêve des microcosmes invisibles.»

Certes il était impossible de ne pas établir au premier abord une certaine parenté entre Wols et Klee. De celui-ci Wols partageait les préoccupations métaphysiques et cosmiques, et le goût de dépasser, plume en main, les limites du temps et de l'espace. Pour Klee, l'immensité se traduisait, grâce à des signes inventés, sur d'assez petits tableaux; sur cette réduction, Wols surenchérisait, mais non pas jusqu'à l'absurde: le vertige de l'immense s'exprimait au mieux par ce qu'il peut y avoir d'un peu fou et d'inquiétant dans un minuscule dessin qu'il faudrait presque une loupe pour examiner dans toutes ses minuties. A ces proportions, *Notre Terre*, vue de ce pays lunaire qu'habitait Wols, ou un *Météore* fesaient beaucoup plus forte impression que peints sur une toile de format courant, moyen ou grand, arbitraire et dépourvu de sens. En recourant à ce qui pouvait se faire vraiment de plus petit, Wols avait trouvé la mesure exacte de ses visions. C'est dans cet ordre de préoccupation que je placerais le singulier dessin: *L'Explosion de la Cathédrale*.

En ce temps Wols ne dédaignait pas de peindre des objets, quoique tout contraires à l'esprit de la nature morte, car s'il les peignait, et donc en quelque façon les aimait, c'est dans la mesure où il les redoutait, les sentant chargés de menace. Tels sont *Ma Bouteille*, le *Boudin rouge*, une *Tranche de foie violoncelle*, divers *Fagots*, etc. Le dan-

ger, voire la méchanceté de tels objets paraît d'autant redoutable que leur taille est minuscule. Ne sait-on pas précisément que les mauvais génies peuvent entrer dans de très petites fioles?

Wols aimait aussi, à sa manière, les animaux, mais fantastiques, inquiétants et possédés, le *Sanglier fou* ou la *Reine des grenouilles*, le *Ver blanc*, déjà rencontré par Edgar Poe, ou une *Tête d'âne*. On se rappelle que, en tant que peintre du non-visible, Klee traduisait, plutôt que le chien lui-même, l'aboïement du chien à la lune. Quant à Wols il peint aussi, plutôt que l'animal son acte, et son rapport sensible avec son maître: la *Morsure de mon chien*. Aussi bien *La plaie*, en général, et un thème courant de Wols, à cette époque. Pourquoi un tel objet en effet, malgré ou en raison de l'incertitude de ses limites, ne serait-il pas objet de peinture?

Wols était aussi hanté par des villes imaginaires aux formes finement ciselées, aux cieux délicatement teintés des nuances de rêve: *Ville africaine*, *Repaire de Corsaires* etc., et il aimait encore le pittoresque qui nous enchante loin du réel: des *Voitures chinoises* ou des *Voiles arlequines*.

Lorsque nous regardions en 1945 ces petits œuvres, elles ne nous apportaient sans doute pas la révélation d'un monde nouveau de l'imagination, puisqu'il y avait eu Klee, et différentes autres inventeurs. Néanmoins, elles présentaient un caractère original et séduisant, tout en réclamant un certain effort mental et visuel. (A ce sujet, on remarque que ce sont les spectateurs pourvus des meilleurs yeux qui se découragent le plus vite d'observer de si minuscules travaux!) De telles descriptions permettaient elles de prévoir le dramatique explosion qui allait subitement s'ensuivre, aussi terrible que l'*Explosion de la Cathédrale*? Deux ans plus tard Wols donnait, à la Galerie Drouin, la première exposition de ses toiles tachistes d'où le dessin avait disparu, où plus un objet n'apparaissait: ils avaient tous été pulvérisés. *La plaie* s'était agrandie, démesurément, ravageant. *Ma Bouteille* avait éclaté sur le mur qui degoulinait, éclaboussé de ses poisons. Dans cette explosion de son univers microscopique, Wols ne devait pas tarder à être lui-même pulvérisé.

La peinture de Maryan nous avait paru jusqu'alors présenter quelque parenté d'inspiration avec celle d'Atlan: Nous trouvions chez l'un et l'autre de ces peintres de semblables grandes formes évoquant une mythologie confuse, de larges arabesques noires étouffant dans leurs courbes des couleurs mates d'où, çà et là, des feux divers fusaient sourdement.

Son exposition actuelle à la Galerie de France nous confirme dans cette idée que Maryan s'efforce de construire des personnages imaginaires, fabuleux, qui expriment

ses mythes personnels. Dès l'entrée, nous apercevons deux tableaux presque monochromes montrant divers personnages gris, dont l'attitude et la signification générale restent imprécises, assemblés dans des étendues désertes. Tableaux secondaires, sans doute, mais qui montrent l'auteur livré à une recherche qui n'a pas encore abouti. Le tableau voisin est lui aussi significatif, représentant un roi primitif ou un chef guerrier moustachu, le torse nu, couvert de bijoux et peut-être aussi de chaînes. Ce personnage à l'aspect barbare, très descriptible et dont probablement la manière en quelque sorte réaliste et pittoresque ne doit probablement pas satisfaire pleinement le peintre, paraît être le prototype d'une série de CHEVALIERS, présentés par les tableaux suivants, mais en des « styles » qui diffèrent fort d'une toile à l'autre. En effet, certaines de ces figures rappellent par la rigidité des plans, la construction cubiste, cependant que d'autres ont un aspect baroque, évoquant même des démons orientaux. Nous retrouvons dans maints de ces personnages dont quelques uns paraissent très embrouillés et peu déchiffrables, les formes amples et dures de Maryan, ses larges traits noirs et mats, son coloris également mat et transparent où couvent par endroits des feux sourds. Belle technique souvent, mais pour notre part, nous pénétrons mal le secret de ces personnages, dont le message, comme on dit, ne nous apparaît pas clairement, et privés de cette chaleur, nous restons à l'extérieur, froids spectateurs.

La Galerie Maeght qui n'avait pas montré de toiles de Kelly depuis 1951 et 1952 lui consacre ce mois-ci une exposition. Les grandes toiles de ce peintre frappent tout d'abord par leur apparente simplicité. En effet, elles ne comportent jamais plus de deux couleurs, noir sur blanc, rouge et blanc, noir et vert, etc. Chaque surface colorée est découpée avec précision, comme aux ciseaux. Si les contours ne sont franchement rectilignes, ils forment des sinuosités, certainement très calculées. Les couleurs sont étendues de manières assez uniforme, sans être cependant des aplats, elles évitent avec le plus grand soin de briller, elles ont une certaine transparence et souvent absorbent plutôt la lumière qu'elles ne la réfléchissent. Nous voici arrivés là à l'extrême de la peinture. Mais nous sommes très loin de ce que cherchait Mondrian. Le même but n'est pas poursuivi: le mécanisme joue différemment.

Pour le spectateur ces couleurs vont jouer d'une manière très sensible. Voici par exemple une grande toile composé d'une surface noir mate, arrondie, découpée sur fond blanc. (Toute description est trompeuse, car insuffisamment détaillée, et le langage simplificateur nous entraîne parfois à des inexactitudes fâcheuses. En réalité on ne peut parler ici de FOND. Les deux couleurs jouent alternative-

ment comme fond et forme posée dessus, et ce mouvement est perpétuel comme une oscillation ou une palpitation). Un tel tableau ne peut être touché d'une manière égale par la lumière de la fenêtre, ou, à un autre moment par l'éclairage électrique. Bien que le noir soit assez uniformément répartie, il se produit une condensation de la couleur soit au bas, soit sur un côté de la forme noire. C'est une résonance plus ou moins forte, une animation, ressemblant à la vibration d'un instrument de musique; métal ou peau. Il en va de même pour certaine toile rouge, qui pourrait rappeler telles œuvres de Rothko, encore qu'ici on touche à l'extrême de la simplicité.

Américain, Kelly travaille à New York: ces toiles sont Brooklyn Bridge, Manhattan, Broadway, elles sont inspirées par un rumeur, le mouvement ou les lignes d'un pont, de grandes silhouettes de la ville tumultueuse. Sans doute cette origine qui leur communique un caractère vivant et attirant ne nous est-elle guère perceptible: il en reste un rythme, plus ou moins fort, épuré, métamorphosé, et qui atteint à une grande sérénité.

Guiette, qui montre actuellement ses tableaux à la Galerie International d'Art Contemporain, est au premier coup d'œil, notamment dans les petites toiles, un descendant de Klee. Peut être « ses études approfondies des civilisations orientales eurent-elles une importance » dans l'évolution de son art, mais celles-ci ne sont nullement évidentes. « La sérénité d'une abstraction poétique de caractère Zen » que l'on prête à ses tableaux, pourrait tenir d'une origine moins savante. Pour nous, nous voyons d'abord en ces toiles une influence directe de Klee, sans formuler là d'ailleurs aucune accusation. En effet nous trouvons sous la technique des fonds, qui finalement constituent parfois la partie la plus importante de la toile, la recherche de colorations précieuses et mystérieuses, à la fois colorations et décolorations, comme si un temps immémorial avait exercé son effet sur ces matières. Nous apprécions, surtout dans les petites toiles, ce procédé poétique plusieurs fois utilisé: un fond au milieu duquel repose un autre fond plus petit et sur lequel sont tracés des lignes. Or on sait l'usage que Klee avait fait des écritures et des signes. Il est l'inventeur de ces pseudo-signes, dénués de signification, mais qui paraissent en avoir une, qu'ils appellent, et qu'ils nous forcent à trouver. Or, Guiette écrit beaucoup, et trace des signes, et des écritures, souvent en creux dans un fond. Cela provient de sa rêverie orientale? L'Orient écrit beaucoup et son imagination des signes est féconde. Oui. Mais Klee avait eu quelque sorte pressenti et découvert cet Orient de l'imagination. Ces tableaux, dont quelques uns sont gracieux, ou suggestifs, et d'une technique habile, nous dirons donc qu'ils sont un prolongement de Klee, et ce sera là un suffisant éloge.

Mit Trommelwirbeln hebt sich der Vorhang vor der Szene des diesjährigen deutschen Kunstwinters; drei action painters: Karel Appel (bei Aenne Abels, Köln), Asger Jorn (bei van de Loo, München) und Jean-Paul Riopelle (in der Kestner-Gesellschaft Hannover).

Die Kunst dieser drei Maler hat «Tatcharakter». «Der Künstler selbst — differenziert wie eh und je — ist im Augenblick der Tat ausschließlich «Täter». Er hat das bis zur Selbstvergessenheit gesteigerte Selbstbewußtsein des Handelnden. In der höchsten Konzentration seines Handelns ist er selbst ein unauf lösliches Konzentrat von Geistigem, Seelischem und Physischem.» So umschreibt Werner Schmalenbach in seinem Vorwort zur Riopelle-Ausstellung den action painter. Klug weist er darauf hin, daß in diesem «abstrakten Expressionismus» Kunst mehr oder weniger als Ausdruck sei; er meint, daß das Expressive vollkommen in der künstlerischen Aktion aufgegangen ist. Diese Lokalisierung des Expressiven ist alles andere als kunsthistorische Haarspalterei, denn es zeigt sich, daß diese drei Maler sich voneinander unterscheiden, ihre Persönlichkeiten gewinnen gerade durch die eigentümliche Funktion des emotionalen Elements in ihren «Taten», ihren Bildern.

Riopelle ist «nüchterner» als Appel und Jorn. Wie sie ganz der Malhandlung hingegeben, ist er doch weniger ergriffen, nicht unbeteiligter, doch weniger engagiert. Der totale Gehalt der Aktion — eine Handlung ohne Inhalt ist undenkbar, immer ist etwas zu Erreichendes in Griffweite und sei es die Tat als Bild — ist bei Riopelle allgemeiner, man könnte sagen abstrakter, weniger vital als existentiell. Er webt in aller Dramatik die Struktur der Aktion, Appel und Jorn sind in die brutale Dramatik eingegangen. In ihren Bildern spritzt Blut, wird gemordet, geboren, geistert und spukt es; Riopelle baut, komponiert, analysiert und sichert zugleich mit allem Elan. Er ist ausdrucksärmer als die Kollegen, doch seine Energie ist potentieller.

Das wilde Gedränge der Farbpartikel gegeneinander — Partikel in ganz materiellem Sinne, farbige Aufbausteine, die schiebend und geschoben sich ihren Raum schaffen — hielt Riopelle durch ein Gespinnst weißer oder farbiger Farbfäden zusammen; es entstand durch sie eine Ordnung, vielleicht a posteriori, die die spontane Expressivität gleichsam abkühlte, auffing, unter Kontrolle stellte und das Risiko, ins Informel abzugleiten, verringerte. In den letzten Jahren verzichtete er auf dieses sichere Prinzip, ohne doch deshalb der Unordnung anheimzufallen. Es ist jetzt in den Malakt selbst verlegt; die Farbe wird nicht mehr gemalt, sondern gespachtelt,

sie wird materieller, großzügiger, griffiger aufgetragen — plastische Farbelemente, die durch «das vielfache Gegeneinander eine allgemeine Richtungslosigkeit» ergeben, rücken an- und gegeneinander, verschwimmen oder verschmelzen aber nie, sie trachten Strukturelemente der Nicht-Ordnung oder einer undinglichen, nichtübersehbaren Ordnung der bildgewordenen Aktion zu konstituieren. Der expressive Malakt zeichnet ein Stenogramm seines Ablaufs; indem er ihn komponiert, analysiert er.

Das mehr intellektuell als emotional geprägte Bildhandeln Riopelles hängt vielleicht mit seinem Alter — er ist 1923 geboren — und seiner Herkunft — er ist Kanadier — zusammen. Er war weit vom Schuß der entscheidenden europäischen Ereignisse, sie waren nicht seine Sache, er bekam die Ergebnisse geschenkt. Für die Kunst muß das kein Nachteil sein. Ein kühler Blick trägt oft weiter als ein brennendes Herz.

Der Holländer Appel, nur zwei Jahre älter, und der Däne Jorn (1917 geboren) standen von Anfang an mitten drin in den aktuellen Ereignissen ihrer traditionsbeladenen Länder — voller Aktivität.

Appel ist dabei, als 1945 in Amsterdam die Gruppe «Reflex» gegründet wird, in ihrem Manifest heißt es: «Es gibt keine Idee von der Zukunft von unserer Welt; unsere einzige Rettung ist, uns freizumachen von allen Kulturelementen. Eine neue Freiheit wird sich entwickeln, die uns die Möglichkeit geben wird, uns so zu äußern, wie unser Instinkt es uns vorschreibt.» (Zitiert nach dem Vorwort von Sandberg.) Bald darauf entstehen internationale Kontakte zwischen Copenhagen, Brüssel und Amsterdam; Jorn ist einer der Gründer der COBRA, Appel ist mit von der Partie. Von nun an sind beide auf allen europäischen Ausstellungen vertreten, wo es sich um eine neue, vorwärtstreibende, experimentierende Kunst handelt. Jorn, explosiv und expansiv, gründet Zeitschriften und Gruppen, die «Internationale Situationniste», das «Bauhaus Imaginaire», veranstaltet Kongresse und schreibt Bücher über Folklore, Pamphlete über Kunst, die er jetzt als gewichtiges Buch gesammelt hat. Vor allem aber agitiert er, skurril und geschickt, mit logischer Abwegigkeit für eine bessere Welt und eine noch neuere Malerei.

Und die Bilder? Taten und zwar expressionistische. So neuerungssüchtig Appel und Jorn sind, ihre geistige Herkunft aus dem Expressionismus der zwanziger Jahre verleugnen sie nicht. In Appel ist Ensor, in Jorn Nolde, hier die Farben, dort die Formen — abstrakter Ensor, abstrakter Nolde. Die grinsenden Gesichter, die Geschichte mit bleckenden Mäulern und aufgerissenen Augen — das sind

(Fortsetzung Seite 43)

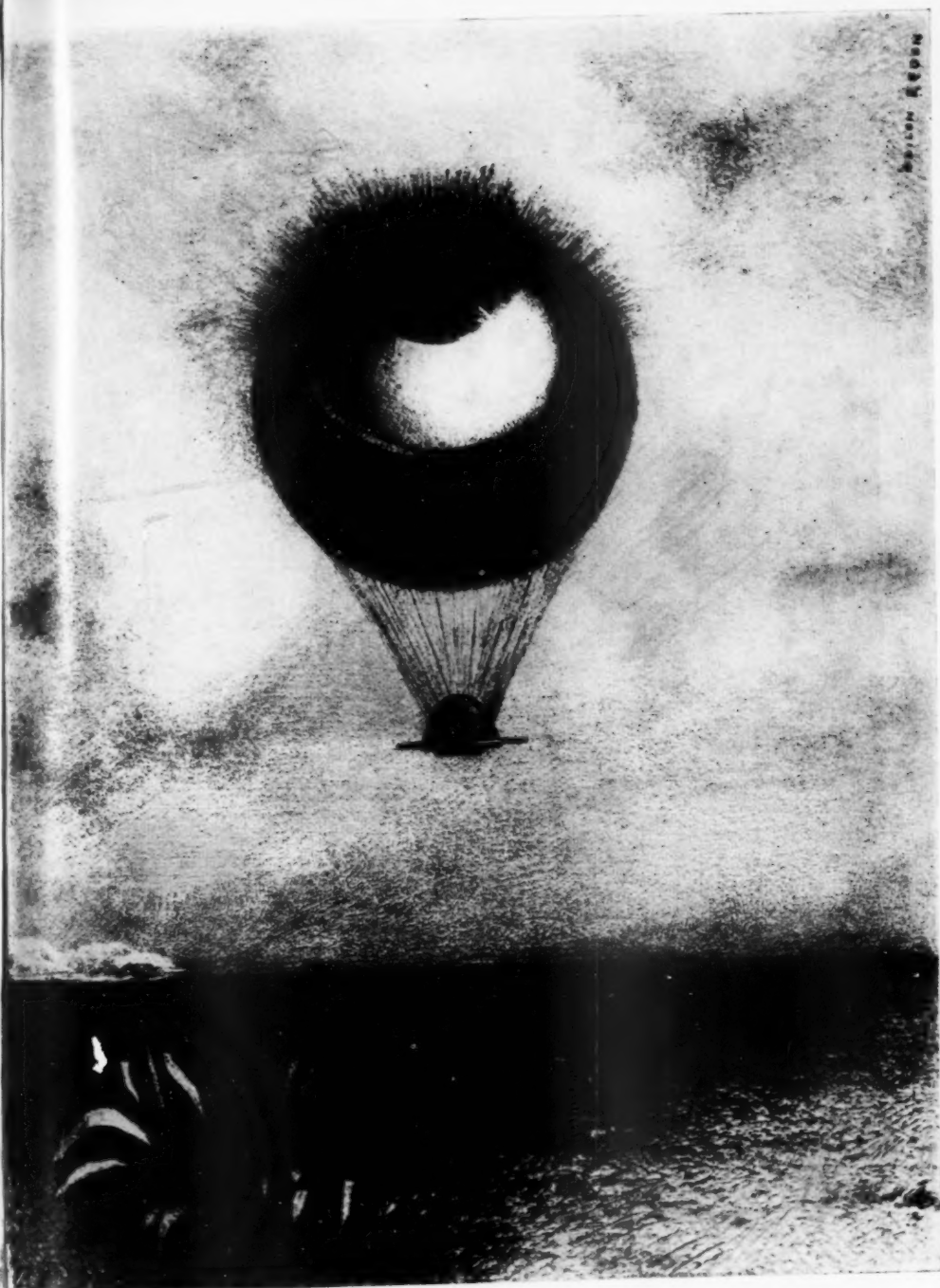
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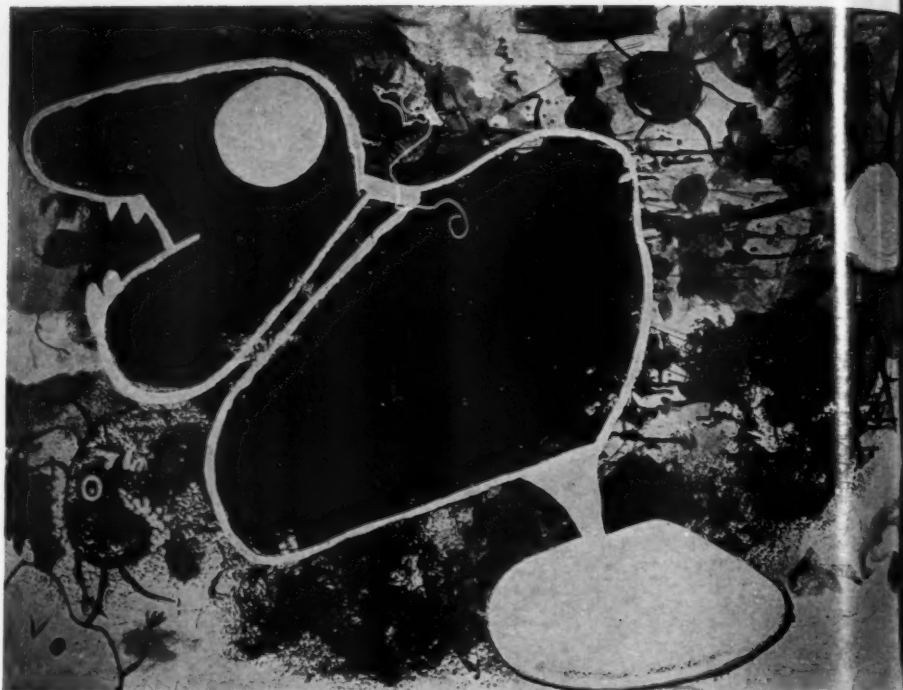
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Seite 43



Odilon Redon

Odilon Redon: «L'œil comme un ballon bizarre se dirige vers l'infini.» Lithograph, 1882.

included in the comprehensive exhibition of Redon's work (219 prints, drawings, pastel, oil and watercolour paintings) which ended recently at the Bern Kunsthalle. Reproduction courtesy Dr. Franz Meyer and the Kunsthalle.



Miró: *Le vol de l'oiseau*, 1938. Oil on paper, $22\frac{1}{4} \times 30$ in. Currently on exhibition at the Pierre Matisse Gallery, New York.

Peter Brüning:
Painting. In the
 artist's recent ex-
 hibition at the
 Galerie 22, Düs-
 seldorf.

(See article by Pierre
 Restany, page 48.)





Miró: *Figure*, 1934. Pastel, $41\frac{1}{2} \times 27\frac{1}{2}$ in. In the current exhibition of Miró's *peintures sauvages* at the Pierre Matisse Gallery, New York.



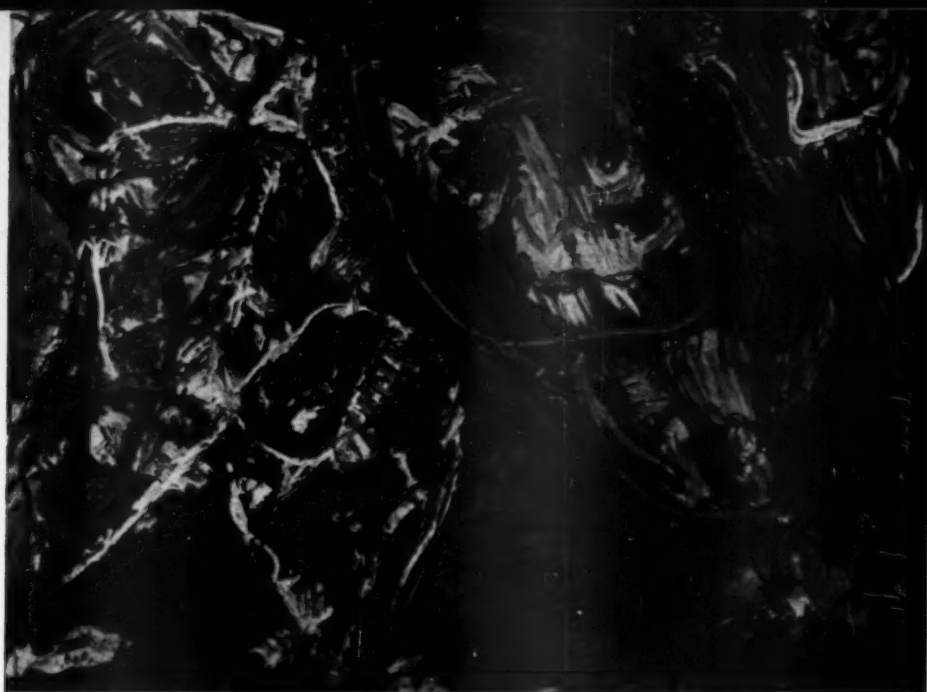
Damian: *Painting*, 1958. Exhibited at Galerie 22, Düsseldorf.
(See article by Friedrich Bayl.)



Marca-Relli: *The Conversion*, 1958. Oil and collage.
Exhibited at the Kootz Gallery, New York.
(See article by William Rubin.)

Shiraga: *Painting*. 71 1/2 x 96 1/4 inches. Exhibited at
the Martha Jackson Gallery, New York.
(See article by William Rubin.)





Asger Jorn: *Verlust der Mitte*, 1958. 114 × 146 cm.

(See article by Friedrich Bayl.) Courtesy Galerie Van De Loo, Munich.

Max Weber: *Rush Hour*, 1915.

Oil, 36 × 30 in. Collection Downtown Gallery, New York. Exhibited at the Zabriskie Gallery.

(See article by William Rubin.)

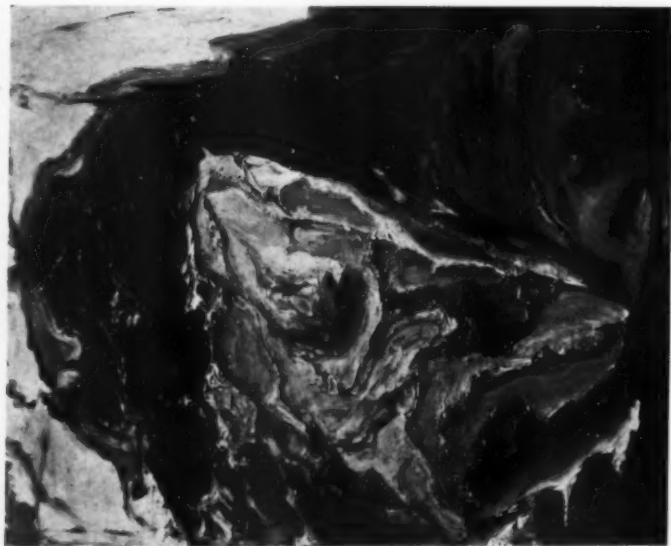
Sugai: *Kuro*, 1958. Exhibited at the Kootz Gallery, New York.

(See article by William Rubin.)





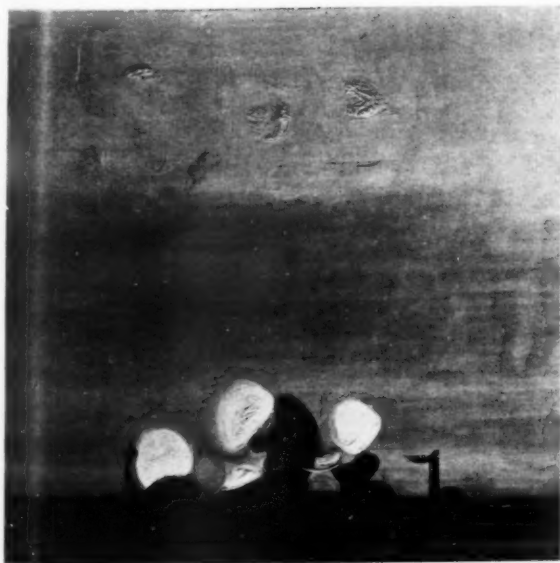
Victor Pasmore: *Linear Motif in Black and White*. Pasmore's paintings and constructions were exhibited recently at the O'Hana Gallery, London (See article by Lawrence Alloway.) The above painting was also included in the "Critic's Choice" exhibition at Arthur Tooth & Sons, through whose courtesy it is reproduced here.



Hosiasson:
Burning Point, 1958.
Oil on canvas, 146 × 114
inches. Included in the
artist's current exhibit-
ion at the Kootz Gall-
ery, New York.



Kurt Schwitters: *Relief*. 52 × 45,5 cm. Included in the current exhibition of 100 of Schwitters' paintings, sculptures, "merz" objects and poems at Lord's Gallery, London.
(See article by Lawrence Alloway.)



Jack Smith: *Patches of Light clinging to objects*, 1958. Photograph courtesy Beaux-Arts Gallery, London.
(See Article by Lawrence Alloway.)



El Greco: *St. Francis and Brother Leon*, oil on canvas, 155 × 100 cm, painted between 1590—1597.

Exhibited Bordeaux 1953, No. 31. Reproduced in A. L. Mayer, *Janstaengel* 1926, and in Legendre & Hartman. Cited in Aznar, *œuvre* catalogue.

From the Collection of Max G. Bollag, Modern Art Center, Zurich.



Ronnie Elliott: *"The Heart is Cauterized by Love."* (St. John of the Cross.) Oil, 36 × 40 in.

In the artist's recent exhibition at the Rose Fried Gallery, New York.

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keine Brüsseler Masken mehr, das ist das Ordnungsprinzip, das diese explosiv sich erigierenden Aktionen bestimmt, faßbar macht. Augen, die wild und schrecklich aus einem Farbhügel, einem nebelhaft ausgesparten Fleck vorlugen, um die die Farbstrudel kreisen (Farbstrudel, aber keine tachistische farbigen Strudel), sie sind nicht «gemacht», gesetzt, sie sind Effekte, die sich in der Malaktion ergeben; der Maler ist von ihnen noch faszinierter als der Betrachter. Die Malaktion ist rückhaltlos, total. Daß ein Bild dabei entsteht, ist beinahe Nebensache. Da schlägt sich ein Mensch, der zufällig Maler ist, auf seine ureigene Weise mit Gott, der Welt und sich selbst herum, mit Politikern, falschen Propheten, geliebten Vorbildern und Freunden. Haß, Liebe, Bosheit, Witz und tödendes Wortspiel, der ganze Kerl ist an den wilden farbigen Schlägen beteiligt, die er der Leinwand versetzt. Es geht ums Ganze.

Die Augen hat Jorn jetzt in Farbe ertränkt; er braucht sie nicht mehr. An Sylvester 57 waren sie noch triumphierend zugegen und erzählten ihre Geschichte — daß trotz aller abstrakten Mittel action paintings gern anekdotische Inhalte annehmen (zumal mit biomorphischen Anspielungen) und leicht in ihnen aufgehen, ist eine der Gefahren solcher Malerei. Ob diese Tatsache dem Maler bewußt geworden ist, sei dahingestellt; er meint, daß nach langjährigem Aufenthalt in Frankreich und Italien er gleichsam in seine weitere Heimat, Deutschland zurückgekehrt sei, nach Deutschland, wo die Bilder der Ausstellung von de Loo entstanden; und hier blieben für ihn selbst überraschend, ohne Absicht und fast gegen den Willen, die Gesichte aus. Vielleicht waren sie nur Erinnerung an die Heimat, Sehnsucht. Eine psychologische Frage, die nur indirekt interessiert und vor der Tatsache der Bilder hinfällig wird. Sie sind noch «Taten» wie eh und je, aber man könnte sie philosophischer, abgeklärter, reiner nennen, weniger spektakulär, mehr nach Innen als nach Außen gerichtet. Die Farben glühen kräftiger und kontrastreicher, die Palette ist von einer überraschenden Vielfalt — und nicht alles gelingt. Er wagt mehr, weil er der Expressivität und der Wirksamkeit seiner Mittel sicherer geworden zu sein scheint. Diese Sicherheit ist in die Malaktion eingegangen, deren effekt- und affektgeladene Ordnung nicht mehr durch Augen und Gesichte, sondern durch den emotiven Gehalt von «reinen» Formen und Farben, von Innen her, durch ein geistiges Prinzip zu fassen gesucht wird.

Ihm geht auch Horia Damian (in der Galerie 22, Düsseldorf) nach. Allerdings braucht er es nicht, um emotionale Ausbrüche, Taten zu bändigen, nicht um Explosiv-Expressivem Herr zu werden. Gefühl drängt sich vor Damians Bildern nicht auf, nicht weil es vielleicht nicht da wäre, aber es ist nicht ins Spiel gebracht, nicht als Trumpf auf die Leinwand

geworfen. Trotzdem ist der Maler ganz im Bild; die vulgär-romantische Auffassung, daß dies nur durch emotionale Hingegebenheit erreicht werden könne, braucht nicht mehr ernsthaft diskutiert zu werden. Also was dann? Intellekt, calcul? Die Bilder bestätigen es nicht. Am liebsten möchte man von malender Meditation sprechen. Michel Tapié meint wohl das Gleiche, wenn er ein «treillis pictural» hervorhebt, «qui cherche non à représenter la lumière ou ses équivalents spatiaux, mais d'autres états mystiques, tout drame humain transcendé, donc dépassé, au profit de la seule peinture, sans autre alibi.» Die Bilder sind eigentlich nichts anderes als farbige Gründe — Begründungen. Helle Grau in allen Schattierungen, milchige Blau und Rot, Spuren von Schwarz und reinem Weiß; schreiende aktivierte Farbkontraste sind nicht Damians Sache. Grund ist über Grund gelegt: hier bricht der frühere durch, dort deckt der spätere. So entsteht jenes Gitterwerk unregelmäßig weitmaschiger Materialtexturen, die — das ist das Packend-Erschreckende — sich unversehens zu Konstellationen, Strukturen ordnen, zu einer malerischen Topographie der Meditation, poetischer Abenteuer. Daß sie nicht zu bestimmen und zu umgrenzen sind, spricht für die Weite der Bilder, deren suchender Anspruch über das logisch Faßbare hinausgeht.

Damians Bilder sind alles andere als Trommelwirbel.

Den vierten Wirbel schlug Jacques Lipchitz. Die große Gesamtausstellung, von Sandberg organisiert, die in Amsterdam, Otterlo und Basel gezeigt wurde, hat auf ihrem Weg nach Dortmund, Brüssel und London dank der Initiative Dr. Röthels in der Münchner Städtischen Galerie Halt gemacht.

Ein action sculptor — wenn man in der action, abgesehen von ihrem genau geprägten, zeitlich begrenzten Begriff, nur gefühlbetonte Muskelblähung zu sehen beliebt. Verat an der action und an Lipchitz, ich weiß. Es wundert mich, ich gestehe es offen, daß er noch lebt und sogar jung ist gemessen an den Klassikern Picasso und Braque. In meiner Vorstellung war Lipchitz längst tot. Begraben und großartig in den historischen Kubismus eingegangen, wohin er als Glanzstück gehört. Und der spätere Lipchitz, dieser expansive Expressionismus — auch begraben.

Jetzt werde ich mit dem noch nicht abgeschlossenen Lebenswerk konfrontiert und muß sagen, daß ich zu seinen Plastiken — von der kubistischen Periode abgesehen, die lebendig ist wie am ersten Tag — noch nie eine Beziehung gewinnen konnte. Deshalb bin ich wohl ungerecht. Und möchte so gern gerecht sein, gut über ihn reden, ihn verteidigen, schon um nicht seinen böartigen Gegnern Wasser auf die Mühle zu leiten. Aber ich kann es nicht. Und frage, hat nicht auch ein

Kunstkritiker das Recht, einmal rund zu erklären: «Da ist eine Welt, die mir fremd ist, zu der ich keinen Zugang habe; und weil es so ist, kann ich vielleicht noch studio, aber nicht sine ira sprechen.» Auf das kunsthistorische Schächteichen kommt es nicht an, sondern auf das Mitgehen, auf das Einswerden mit dem Werk, darüber sind wir uns doch einig.

Warum geht mir Lipchitz gegen den Strich? Ich habe mich vor den hundert Plastiken immer wieder nach den Gründen gefragt, um Lipchitz zu kontrollieren und mich natürlich auch.

Ich hasse alle Pathetik des Vortrages; ich weiß natürlich, daß jede tiefe Ueberzeugung, Haß, Liebe, Geburt und Tod mit einem großartigen Pathos imprägniert sind, aber es liegt im Geschehen, in der Sache, kommt von Innen und je tiefer es von Innen kommt, desto mehr reißt es mit, ergreift — je großspuriger es sich aber gebärdet, fuchtelte, gestikuliert, desto unglaublicher wird es. Gewiß, echtes Gefühl ist expansiv; aber läuft es deshalb auf den Marktplatz und kräht wie ein Hahn? Preist sich an, schreit sich aus? Sache von Gesundheitsaposteln, aber nicht von Künstlern.

Lipchitz hat Gefühl — vielleicht sogar zu viel, aber doch nicht genug, um damit die gigantomanische Exzessivität seiner Figuren zu nähren. Das gelingt gerade einem Michelangelo zuweilen, aber nicht Lipchitz. Deshalb plustert, bläht, verrenkt er Glieder. Aber das reicht immer noch nicht, darum stilisiert er expressive Körper, stilisiert er Gefühl. Eine Monstruosität. Und Monstren entstehen. Auch unter Picassos Hand entstanden Monstren; sie schreien ins Herz. Aber Lipchitz schreit gen Himmel, mit Armstümpfen und innig erhobenen Augenhöhlen. Ein pathetisch stilisierter Hiob. Groß und ohne Größe.

In jedem Expressionismus steckt die Gefahr der Literatur, tränenreicher, worttönender, sich selbst deutender freier Rhythmen. Lipchitz macht daraus einen Stil. Die Figuren werden literarisch unterbaut, vom Gegenstand und der Mache her. Das wimmelt von Europen, Promethen, Stieren, Geburt der Museen (1944! — «Zukunftsglaube» nannte man das damals), Altum und Neuem Testament — negroid, Barock, Rokoko, Jugendstil. Man weiß, woran sich halten — einerseits und andererseits darf man mit weitausholenden Gesten das Gefühlvolle herausstreichen. Die Worte gehen ans Herz, die Worte, die Worte. Hört sie nur reden in der Ausstellung! In der Kühle sitzt die ergriffene Träne. Literarisch erpresstes Gefühl, von der Legende ins Herz gepumpt. Kunstgenuß aus zweiter Hand. Denn es handelt sich um Plastik und nicht um Rilke.

Woher kommt es, daß man vor den Werken des Lipchitz immer so viel vom Gefühl

spricht? Selbst Röhrl redet im Vorwort von «Urgefühlen menschlichen Daseins, vom Blutgetränkten, menschlicher Opfer» und der sonst so glücklich nüchterne Sandberg ruft sich selbst übertreibend aus: «Jedes Werk eine Botschaft an die Menschheit und weiche Botschaft!» Ich mißtraue dem pathetisch geäußerten Gefühl selbst, bei so klugen und von mir so geschätzten Männern wie Sandberg und Röhrl — sie mögen mir verzeihen! Aber wenn solche Uebertreibungen am grünen Stamm wachsen, wie mag es dann erst um die trockenen Aeste bestellt sein! Da verbirgt das pathetisch geäußerte Gefühl Unsicherheit und schlechtes Gewissen; aber dergleichen Leute zählen nicht. Bei anderen, und auf sie kommt es ernsthaft an, ist es wohl der ehrlich bemühte Drang, das Nicht-mehr-Erfüllte der Figuren, da sie dem Bildhauer zu groß und monströs geraten sind, das Vakuum, das Hohl- und Leergebliebene durch das eigene Gefühl zu erfüllen. Das hypertrophiert die Emotion des Betrachters. Glücklicher der Künstler, der solche Liebhaber findet!

Aber ich bin kein Liebhaber von Lipchitz. Ich bin sogar voreingenommen. Und trotzdem gibt es da etwas, dem ich mich nicht entziehen kann. Ich habe zwei kleine Figuren, 20 und 31 Zentimeter hoch, aus dem Jahre 1932 gefunden und drei, vier Kleinplastiken von 55/57. David schlägt Goliath. Da ist jede Falte, jeder Bausch und Bogen, jedes Glied und jeder Zug ganz gepackt von echtem Gefühl und weitfliegender Phantasie; man spürt noch im Bronzeuß die tastende Hand, die vom Herzen gelenkt — und nicht vom Maßstab — den Ton vibrierend und suchend wachsen ließ und gestaltete. Da ist Ton in des Schöpfers Hand. Man möchte die Figuren wie Sandberg, der sich «natürlich» eine von ihnen sicherte, mit nach Hause nehmen und immer wieder anschauen.

Aber ich weiß nicht, ob die Entwürfe von 1932 zu «Stier und Kondor» zu megalomanen Plastiken ausgewalzt wurden, ob die Figuren der letzten Jahre in der Absicht entstanden sind, sie später zu vergrößern und vergrößern. Ich bin unsicher, ich kann nicht bestimmen, wo der «echte» Lipchitz ist. Doch konstruieren wir jetzt keinen Dualismus zwischen dem eingeborenen Genie des Künstlers und den Forderungen der «kunstverständigen Masse», keine Polaritäten zwischen kubistischer Formstrenge, der Gelocktheit blinder erfüllter Figuren und barocker Verblasenheit, keine Gegensätze zwischen den spanisch-asketischen Einflüssen des Juan Gris und den mexikanisch-popularistischen des Diego Rivera! Das alles würde gar zu sehr ins offiziell gefühlvolle Bild passen, das von Lipchitz in der Welt verbreitet ist.

Es fügte sich, wie es nicht anders sein konnte, daß er bei der Münchner Eröffnung nach drei Ravelstücken gleichsam persönlich anwesend war — in einem Zwanzigminuten-Film, in

(Fortsetzung: Seite 48)

The Big Canvas

by E. C. Goossen

About thirty-five years ago Erwin Panofsky wrote an essay entitled, "The History of the Theory of Human Proportions as a Reflection of the History of Styles". It is still one of the best historical studies in the field and has recently been republished. One can see, however, that the development of the theory ran thin on examples as it approached our own century. Since the historian had taken the human figure as central to his theme he was particularly at a loss when he cast about for material in 1921. He was confronted by Cubism, Dadaism, Constructivism et al. What remnants of the human figure there were in painting were disfigured, distorted and emaciated, to say the least. It would seem there was no way to carry such a study further.

Casting around for examples of the theory of human proportions in the 1950's would seem an even more hopeless affair. There is practically no evidence of the human figure in art today, as everyone has noticed. Yet it is just possible that we might take one of the other seemingly significant changes to have occurred in the past fifty or so years and, approaching the problem on the oblique, as it were, see if it can shed some light on the question of style, and possibly also on the theory of human proportions.

The Big Picture, or perhaps I should say, the Big Canvas, is a peculiar phenomenon of our period. By the Big Canvas I mean something actual, in physical size; a canvas whose footage in both directions is larger than the comprehensive image the eye is capable of taking in from the customary distance. The customary distance is that normally and previously satisfactory for a complete view of the average easel painting, prior to the increase of this average in the past ten years.

The first big canvases of the postwar period were done between 1949 and 1951 by Jackson Pollock and Barnett Newman. Prior to that there was little of equal size done in the United States except a lot of second-rate official art, and there wasn't so much of it in Europe in this century, with a few major and somewhat isolated exceptions. Since 1949 the large canvas, particularly in America, has been the rule, and the huge canvas a frequent addition.

It is surprising, considering the size of his *œuvre*, that the size of Picasso's pictures has never been exceptional. The extent of the *Guernica* (11'6" X 25'8") puts it in the physical category with which we are dealing, but by the nature of its style, perhaps because it is like a book illustration projected on a wall, it seems neither a painting nor a mural, and possibly this is the result of so many months of sketching and preparation. The two versions of the *Three Musicians* and, of course,

Les Femmes d'Alger and *Night Fishing at Antibes*, are certainly large pictures, the largest in fact Picasso has done. Considering his ambition as a painter, and the trend in general, it is somewhat surprising there are not more. In the circumstances we are led to suspect that it must have something to do with Picasso's subject matter, for in the process of the dissolution—still nostalgic—of the human figure there seem to be limits within which the disintegrated natural object can lend itself to largeness without turning into unrecognizable areas of paint, and thus destroying whatever meaning its disintegration may have. All this further leads us to see that despite Picasso's occasional stab at what we now call "all-over" painting, as early as *Les Femmes d'Alger* (1907) to the recent *Women of Algiers* (a small picture) he seems unable to break out of the concentration of his image around a single point. I imagine that this has something to do with the fact that Picasso has always painted with the wrist. He has one of the best wrists in the business. (A few years ago I wrote several paragraphs on the delicacy of his stroke in the analytical pictures, each one like a chip of mosaic). He is uncertain when he uses the whole arm, which is probably why he needed so many sketches for the *Guernica*, anything but spontaneous. And, elliptically, one sees how his need to precisely specify the subject matter requires this muscular limitation. He assuredly approaches his subject matter with emotion, but it becomes aesthetic and a little congealed on the canvas. Early in his career he must have decided, among other things, to turn academicism, as regards subject matter, inside out. It did not occur to him (though a million other things did!) to attack academicism on the basis of its aesthetic attitudes toward the act of painting.

Matisse is another matter. When he delivered his little sneer at the paintings of Braque and Picasso, speaking of "les petits cubes", and thus exactly naming Cubism, he was also speaking out of revulsion for the kind of attitude and act which produced them. He had already at the time been painting for several years in a manner involving the use of the whole arm, a manner carrying the emotional felicity straight from the body to the canvas. One thinks of such loose, expansive pictures as *Young Sailor with a Cap* (1905) and *Luxury, Calm and Delight* (1906). And one contrasts the apt name *fauvism* with *cubism*, which by some happy accident states exactly the two attitudes toward both subject matter and the so-called "problems" of painting. *Les petits cubes* were not for Matisse, nor all that they suggested. He wanted "an art of balance", of "serenity", and "to find a color that will fit my sensation".

whose discovery he could make "in a purely instinctive way"; and his subject matter is to be diffused over the whole canvas with the "figures or objects, the empty spaces around them, the proportions" all playing an equal part. Of course, there is more reason operating behind this façade of "instinct" and "sensation" than the words suggest, but the essential thing was that Matisse produced pictures which looked like his intentions according to his statements. He was the first in this century to give free expression to the bodily act of painting, to render the sense of expansion which is the literal truth about freedom. Even his small pictures look large; there is no fear of broad flat expanses of empty lateral space, and no sense of the cramped, green eye-shade search for proper texture, color or contour. Compared to his contemporaries and even compared to Van Gogh, one of his obvious forbears, Matisse is a free balloon.

Matisse dared to take a brush, as broad as necessary, and hit this area or that, perform this contour or that, with careless exactitude, and as his confidence increased, the corrections grew fewer, the picture built itself as each first statement conditioned the next, and the act of painting grew more and more immediate. He dared to paint pictures with four, three, or even two colors, and to suggest that area to area was enough. That this direct painting eliminated the possible development of a spatial illusion backwards and forwards was less on his mind, I believe, than that whatever happened to the traditions of picture painting was worth it, provided the spontaneity, the physicality of the act of painting came across. (Picasso, on the contrary seems always to have been dueling with the past, seeing it as an opponent rather than as simply there like a mountain you may contemplate or turn your back on.)

The result is that Matisse's early pictures do not seem dated, on the whole, because like Kandinsky's improvisations, they were ahead of their time, having avoided the circuitous, mine-sweeping route taken by the followers of the more conservative Cubist concern with form. If one combines the several things Matisse was after, the direct transmutation of emotion, the full sensation of color uninhibited by being linked to the vagrancies of light and solids, and, indeed, the expression of his own delight in the act of painting, one can see the logic of his painting larger pictures than his contemporaries. It is impossible to image *The Dance* as anything at all if reduced to a yard high canvas. The scale of such a picture is in absolute adjustment with its meaning; without simplicity there would be no "Dance", and without its largeness there would be no sense of the fullness of simplicity. The large painting has exposed many artists in their weaknesses; with Matisse it is a confirmation of his strength. How

many, many paintings throughout the history of art could just as well be somewhat larger or somewhat smaller without it making the least difference, particularly when the direction of the vision is not over the canvas but into it.

Now the size of such picture is not adjusted to the size of the kind of rooms we currently live in. It is not adjusted, so to speak, to the market, as one can say 17th century Dutch painting was, and most easel painting has been, for that matter. In this sense, the large canvas can not be said to be a fashion engendered outside its own world of art. Even museums are not in love with large pictures. Recently, however, such canvases have forced their way into rooms where they consume the entire wall space, and in turn affect the quality of life in the room, pressing an emotional experience upon those who used to have to stand and peer.

Monet, of course, produced the largest canvases of the first twenty-five years of the century, and the installation of some of them in the Orangerie is one of the triumphs of public exhibiting. Twenty, thirty, forty foot horizontals, the *Nymphéas* surround you in an oval pantheon effecting exactly the right sense of radiant aloneness that emanates from the pictures. Again one is struck by the sheer physicality of the labor and of the result; the greatness of spirit which could only be expressed through greatness of size.

It is impossible to imagine that the *Nymphéas* could have the same kind of emotional power if they contained human figures, or even reflections of the figures in the water.

Their whole impact, their whole meaning perhaps, depends precisely on the absence of the figure. Having moved this far away from the representational, the presence of the figure would defeat the underlying purpose of modern painting which, as Joan Miró once said, is "to rediscover the sources of human feeling". The presence of the figure would define the scale of the picture from the inside in terms of the proportions of the human body, and the picture's scale depends upon its relation to the human body of the spectator outside. In the picture's actuality, in its aloneness, lies its power. Introduce an agent, an alter ego, and the result is *theatre*.

Of the large pictures painted since the war there are, of course, many which could just as well be smaller. The meaning of an aspect of style is rarely understood by or within reach of everyone. As I said above, the first large pictures in America during this period were done by Pollock and Newman. No two painters could have personal styles more unlike each other, yet no other painters understood so well what size means in present-day painting.

In Pollock's case the huge canvas seems to have come about primarily from the physical

liberation it afforded in the act of painting, and the record of this muscularity is abundantly expressed (and part of the expression) in his pictures. Unlike Mathieu, whose large canvases began to appear at about the same time, Pollock worked in a very small studio with the canvas on the floor, often lapping the baseboards. Without repeating what is already a well documented subject, i. e. Pollock's technique, it is necessary to note one or two aspects of it which are pertinent here. Pollock felt that painting today to be valid had to be direct, that is, to use Miró's insight, in order to rediscover the sources of human emotion one could not strain the act of painting through an aesthetic formula. Part of the purpose of the paint dripped onto the canvas from above was to get rid of the hand and wrist trained to the brush, and instead to involve the whole body as an agent for the whole man. And if the whole body is to be involved, it needs a field of action large enough to admit it. And again, unlike Mathieu's concentrated vignettes, his records of symbolic action, Pollock's pictures seem, when righted and on the wall, to be possessed of a continuous emanation which can never be completed, and thus historically frozen, in the visual memory.

The size is manifestly important (the canvases I am thinking of range from 10 to 20 feet in the horizontal direction). There is no other way the real record of this kind of creation could be made. In fact, these pictures are the *actuality*, the coalescence of act, form and content.

Newman's approach has been quite the opposite from Pollock's. His large pictures (similar in size) are simple expanses of one color, usually made precise in its scale by

(RESTANY: *Wols et Mathieu, suite*)

les sourdes hésitations, les reniements. C'est un Henri IV d'Allemagne, sans possible Canossa, un Navarrais sans messe à monnayer.

Le geste de Mathieu s'élabore dans l'inaliénable et fondamentale solitude du Moi à un niveau où (au contraire de Wols par exemple) tout humanisme est hors de proportion. Cet égoïsme créateur — tout humanisme dépassé — voilà sans doute la dramatique grandeur de cet aventurier de l'Occident, de ce scribe hors-série, démesurément seul. Un danger pourtant: l'excessive confiance que l'auteur accorde à la signification, c'est-à-dire à la transcription de son geste. Le geste de Mathieu est un signe dont la totale gratuité n'est pas toujours évidente, et comme tel il est menacé de fonctionnalisation et de sclérose; il n'échappe pas à de périlleuse répétition, ni à de troublantes facilités. Il s'alphabétise et devient un élément syntaxique dans un langage de communication.

Telle est la rançon du signe: tous les grands inventeurs de signes contemporains ont dû la payer, par un retour à un degré zéro, par une

another color painted narrowly across the field. He plans the canvas, either horizontally or vertically, so carefully that every ounce of the emotional value of a particular resonance of color will arise from the perfect adjustment of the color to the size and shape of its extent. It is easy to see that the canvases must be large in order that the response be emotional rather than physiological.

Since these last two artists produced their first large canvases, the average size of the easel painting has increased once again and all the major artists here and abroad have found the larger field of action difficult to avoid. It has proved dangerous for some because it demands of the modern artist the kind of bigness of character which is exhibited in the great centuries of painting. Its appearance at the end of the first phase of modern art confirms our sense that something big has actually happened in art in our time, that an expansive phase is on the threshold. What good would the freedom won in the past fifty years be if it were not so?

The picture itself is now a *thing*, and as such refers less to extraneous "subject matter" and illusions of the same. Almost as much as the Pyramids, it speaks of itself and itself alone. It is no longer a window to a world, but *the* world, immanent and autonomous. It has size, and thus dignity, a dignity no longer intruded upon by fictitious agents in human attire. The human figure was forced out of the picture to rejoin its alter egos, the artist and the spectator. Meanwhile, the large canvas contains inherently within it a theory of human proportions which grows out of its scale in relation to the artist or observer, endowing him with the grander size it has taken unto itself.

véritable hygiène ou gymnastique du geste. Tobey à 67 ans s'y est astreint dans une série de peintures à l'encre sur soie (*Space Rituals*, 1957). Il a pu retrouver ainsi toute l'immédiate spatialité de son geste dans des œuvres postérieures, plus proches de l'esprit des *White Writings*.

Mathieu est-il conscient à travers sa solitude paroxystique de cette inéluctable sclérose? Certaines gouaches récentes, et surtout la toile intitulée *La Bulle Omne Datum Optimum* nous permettent de poser la question. Faut-il voir dans cette fulgurante sobriété un pèlerinage aux sources-mêmes de la spontanéité créatrice?

L'avenir nous dira si Mathieu n'a pas déjà trop vécu, trop «duré». Saura-t-il tenir vis à vis de lui-même un pari aussi vertigineux? Redoutable alternative: sombre dans le néant ou transcender son propre signe. Si l'artiste est supérieurement sincère (il n'y a pas lieu à mon avis d'en douter) on constate avec effarement que son aventure débouche net aujourd'hui sur deux options radicales: le suicide ou la grandeur, la vraie, celle des Wols et des Tobey.

Peter Brüning et l'esprit gothique

par Pierre Restany

L'exposition de toiles récentes de Peter Brüning à la Galerie 22 de Dusseldorf nous montre l'actuel enrichissement d'une œuvre originale en plein essor.

Le geste de Peter Brüning, lyrique et expressionniste, définit une certaine spatialité qui, congénitalement pourrai-on dire, l'apparente à la tradition gothique rhénane.

J'ai parlé d'esprit gothique en évoquant la démarche de Peter Brüning, et cela mérite à mes yeux un plus ample développement. Cet «esprit gothique» définit avant toute une certaine qualité de la spiritualité. Son rapport dans la pensée allemande est celui de l'inquiétude métaphysique. C'est cet esprit gothique qui donne à la spiritualité de Maître Eckhart un tour essentiellement rhénan et germanique, bien qu'elle se fût nourrie à des sources doctrinales profondément allogènes de Platon et d'Aristote à St. Thomas d'Aquin et Bernard de Clairvaux.

Et lorsque ce tourment spirituel aura dominé la conscience de l'Occident, imposant sa marque à une nouvelle architecture religieuse, l'esprit gothique demeurera tributaire de cet enracinement affectif; un désir éperdu d'absolu qui engendre l'éternelle insatisfaction de soi, une exigence dualiste, la foi, source puissante des énergies instinctives qui une fois libérées sont insatiables, et le désir d'aliénation, la nostalgie de dépasser ses propres limites, d'être ailleurs, non plus là mais au-delà, en infiniment plus grand que soi, dans le Tout, l'Univers, l'Immanent, l'Absolu.

Deux célèbres statues de la cathédrale de Chartres nous en donnent la clé: la Vie active et la Vie contemplative s'y font face. C'est dans une *contemplation active* que l'esprit gothique cherche les voies de sa réalisation.

Brüning est le peintre de l'intuition et de la ferveur, mais de l'intuition catalysée par l'inquiétude métaphysique, de la ferveur insatisfaite. Je me suis longtemps demandé ce qui rendait Peter Brüning si intimement différent de tant d'autres peintres, ce qui faisait de lui l'artiste le plus authentiquement germanique de la jeune génération abstraite. L'enracinement au terroir rhénan a joué un grand rôle dans la formation de sa personnalité artistique. Mais au-delà, ou à travers ce conditionnement affectif et sensible, des exigences supérieures se sont manifestées.

(BAYL, Fortsetzung von Seite 44)

dem er einem sehr gesitteten Newyorker Kunstkritiker sich, seine Plastiken, Gott und die Kunst erklärte. In schlechtem Englisch, mit vielen Gesten und gewitzten Augen, treuherzigen, boshafte, mit jüdisch-traurigen Augen. Neben mir stöhnte eine vollbusige Blondine: «Wundervoll!»

En y cédant, Brüning renonçait aux assurances satisfaites du confort intellectuel et des recettes picturales. Il choisissait l'inquiétude et l'aventure, un destin totalement soumis au désir d'Absolu, rejoignant ainsi cette mystique de l'aliénation diffusé à travers toute la pensée créatrice allemande.

Cette attitude intellectuelle constitue en quelque sorte la garantie morale du geste pictural de Peter Brüning: elle en justifie le besoin d'intégration cosmique, et en éclaire jusqu'aux moindres nuances de son lyrisme profond.

Dans le contexte de la peinture contemporaine, confronté à une série internationale d'expériences individuelles dont l'ensemble recréait les conditions nécessaires d'une vision nouvelle, l'artiste n'a fait que puiser et pousser à l'extrême ce qui convenait le mieux à sa nature gothique. Comment s'en étonner?

Il a su ainsi, et d'instinct, échapper à la vague de fond du tachisme allemand, s'abstenir de sacrifier à cette éphémère mode d'importation, caractérisée par le travail de la matière en épaisseur, la prolifération des recettes made in New York et Paris, la surenchère abusive au procédé technique.

Parmi les créateurs allemands dont les démarches immédiatement antérieures à la sienne, ont fait de sa part l'objet d'une réflexion approfondie, je citerai Baumeister, Klee et Wols. Mais c'est incontestablement de Hans Hartung que Brüning est demeuré en esprit le plus proche, partageant avec lui cet impérieux désir d'exhaustiver le geste, d'épuiser les innombrables possibilités d'investigation spatiale: nous entrons précisément là dans le domaine d'une spatialité nouvelle où Hartung rejoint Franz Kline, où Mathieu rejoint Pollock, où Bryen rejoint Tobey.

Peinture actuelle: l'art de Brüning enferme toutes les richesses intuitives, toutes les contradictions insatisfaites, toute la passion mystique de notre Aujourd'hui. Les solutions qu'il propose, solutions humaines, donc partielles et toujours soumises à un doute méthodique et fécond, ne peuvent nous laisser indifférents.

Elles assignent le meilleur de notre Être au plus profond de nous-mêmes, au niveau de nos angoisses fondamentales. Elles réveillent en nous cette soif incommensurable d'absolu qui y sommeillait à bon compte.

Auch mich ließen die traurigen Augen nicht los — doch gehören sie nicht zur eifrig genährten Legende? Ich bin mißtrauisch allem Pathetischen, nicht Schwang, doch Uberschwang gegenüber, bei dem einem die Stimme weich wird. Deshalb «verstehe» ich wohl auch Lipchitz nicht, und deshalb dürfen diese Worte keine andere Absicht haben, als es zu erklären — obwohl ich einige Kleinplastiken besitzen möchte.

Keine optimistische Tragödie: Ein Reisebericht

von Friedrich Bayl

Wir hier im Westen sind uns über kein anderes ostzonales Problem so einig wie über die mitteldeutsche bildende Kunst. Wir wollen mit ihr nichts zu tun haben, mokieren und ärgern uns über sie, fühlen uns erhoben über die erhobenen Fäuste, die Demonstrationen und Erntefeste, die markigen Arbeiterköpfe, schreitenden Frauen, zukunftsfrohen Kinder und über die Meere von roten Fahnen. Selbst Leute, die hierzulande die abstrakte Kunst bis aufs Messer bekämpfen, lehnen die sozialistischen-realistischen Figuren rundweg ab; für die Anhänger des Modernen ist eine mitteldeutsche Kunstausstellung eine Folterkammer oder ein Lachkabinett. Keine Stimme erhebt sich zur Verteidigung der ostzonalen Malerei und Bildhauerei; und wirklich, sie sind unter aller Kritik, denn es gelten für sie nicht ästhetische, sondern soziologische und politische, außerkünstlerische Maßstäbe. Darüber ist schon genug geschrieben worden, ernsthaft satirisch, besorgt und überheblich, und es wäre kein Wort weiter zu verlieren, wenn es allein um die «Kunst»-werke ginge. Aber sie werden von Menschen gemacht, die deutsch sprechen und fühlen und mit denen trotzdem in künstlerischen Dingen kaum noch eine Verständigung möglich zu sein scheint.

Um jene Künstler, die die ostzonalen Werke des sozialistischen Realismus schaffen, kennen zu lernen, begab ich mich auf eine Reise — Ostberlin, das Fenster zum Westen, schloß ich aus, da dort die Verhältnisse nicht typisch sind. Ich konnte nicht ahnen, daß meine Kunst-Reise halb konspirativen Charakter annehmen würde; deshalb habe ich Angaben, die Orte und Personen identifizieren können, vermieden.

An einem der letzten Tage meines Aufenthalts wurde mir ein Bündel Zeitungsausschnitte in die Hand gespielt. Ich gebe nur ein paar Stichproben vom Sommer vergangenen Jahres:

Unter der Überschrift «War die Kritik kunstfeindlich?» heißt es u. a. «daß der in der Clara-Zetkin-Ausstellung des Museums für Arbeiterbewegung aufgestellte Entwurf für ein Clara-Zetkin-Denkmal von fast allen Ausstellungsbesuchern — auch von den zu dieser Zeit als Gäste in Leipzig weilenden sowjetischen Parteiveteraninnen, die Clara Zetkin zum Teil persönlich kannten — abgelehnt wird ... Die meisten Einwendungen besagen: Das junge Mädchen mit dem Buch in der Hand versinnbildlicht niemals die kämpferische Natur Clara Zetkins.» Dann wird dem Bildhauer, einem «Herrn», also keinem Parteimitglied, Platz für eine lange Verteidigungsepistel eingeräumt. Er erklärt: «Der Entwurf zeigt in Inhalt und Darstellung Clara Zetkins

politische Anfänge schon als Schülerin, wie sie heimlich im Park Marx-Lenin studierte ... Ein äußerst wichtiger Vorgang für ihre politische Entwicklung, um dieses für ewig festzuhalten und künstlerisch zu gestalten. Darin sah ich meine Aufgabe.» Darunter setzt die Redaktion: «Und was ist Ihre Meinung?» Prompt antwortet das Volk. «In vielen Kreisen kennt man sie auch als Alterspräsidentin des Reichstages, als große achtungserhebende Rednerin. Leider habe ich nicht das nötige Kunstverständnis, oder besser gesagt das Talent, um meine Vorstellung zu Papier zu bringen, wie ich mir ein Clara-Zetkin-Denkmal vorstelle. Aber ich hoffe, daß wir recht bald brauchbare Modelle zu sehen bekommen.» — «Wir, ihre Verehrerinnen, sehen in Clara Zetkin nichts Durchgeistigtes, sondern eine Frauengestalt, die ihre geistige Ueberlegenheit mit viel Wärme und Liebe ihren Mitmenschen schenkt ... Und so wollen wir sie in einem Denkmal wiedererkennen und nicht nur als suchende Schülerin.» Das geht so weiter, bis ein paar Tage später ein neuer Artikel dieser öffentlichen Kunstkritik ein vorläufiges Ende setzt unter der Überschrift «Fruchtbringende Auseinandersetzung um das Clara-Zetkin-Denkmal. Gestern nachmittag fanden sich bildende Künstler, Vertreter der Massenorganisationen, Kollegen vom Rat der Stadt und Vertreter von Presse und Funk zusammen, um den von Bildhauer X geschaffenen Entwurf des Clara-Zetkin-Denkmal, der von fast allen Besuchern der Ausstellung im Museum für Geschichte der Arbeiterbewegung abgelehnt wurde, zu diskutieren.» Und am Ende der Diskussion erklärt sich der Bildhauer bereit, «die gegebenen Anregungen in einem neuen Entwurf zu verarbeiten, wünschte sich Aussprachen mit Arbeitern in seinem Atelier und will so lange an der Gestaltung des Denkmals arbeiten, bis es zu einem für die Bevölkerung befriedigenden Ergebnis gekommen ist.»

Diese Auseinandersetzung ist kein Einzelfall. Ihre Motive kehren in allen Kunstkritiken, größeren und kleineren, in Zeitungen und Zeitschriften, wieder: die Russen, das Volk, Kollegen und Massenorganisationen, Verständlichkeit, Kampfegeist, Idealismus, Gebot der Stunde, Endsieg des Sozialismus. Zwar wird auch auf die Qualität der Arbeit hingewiesen, doch dient sie nur, um den Inhalt um so schlagkräftiger zu machen. Künstlerische Qualität ohne sozialistischen Inhalt gilt als Formalismus, als bürgerliches Spiel mit subjektiven und objektiven Formen und wird als ideologische Abirrung verdammt und bekämpft. Der sozialistische Maler und Bildhauer ist parteilich, er steht auf der Seite der «Arbeiter und Bauern», und Kunst ist nur,

was dem Fortschritt dieser Klasse dient. Die Richtlinien des Fortschritts gibt die politische Leitung der Partei; sie ist die letzte Instanz für das Kunstkriterium. Der Künstler ist nicht der Frei-Schaffende unserer westlichen Welt, er ist zu einem Funktionär, zu einem Exekutivorgan, im besten Fall zu einem Repräsentanten einer außerkünstlerischen, wenn nicht unkünstlerischen Institution geworden. Er hat als Instrument der Klassendiktatur wie jeder andere Arbeiter sein Soll zu erfüllen.

Für einen in westlichen Ideen aufgewachsenen Künstler erscheint eine solche Forderung absurd, empfängt er doch gerade aus der Spannung zwischen Individuum und Gesellschaft, Ich und Welt seine stärksten Anregungen. Diese Spannung existiert für den überzeugten Kommunisten nicht: er fühlt sich so ganz als Teil der ihn umgebenden Gesellschaft oder besser der herrschenden Klasse, daß er selbstverständlich und ohne allen Zwang deren Auftrag und nur diesen erfüllt.

Spricht man als Westdeutscher mit einem kommunistischen Künstler, so muß man gewärtig sein, von einem angelernten Schwall östlich druckreifer Phrasen überschwemmt zu werden. Ist er ein Altkommunist, der zu Hitlers Zeiten im Konzentrationslager saß, so wird man dem Mann und seinen verzwickten geistigen Konstruktionen wenigstens persönliche Ehre und Ueberzeugung zugestehen. Aber hat er in seinen Lehrjahren moderne Kunst des Westens studiert, war er in Berlin oder gar Paris, oder stand er einer avantgardistischen Gruppe nahe, dann hat man hinter dem Wortschwall doch Ressentiment und schlechtes Gewissen zu vermuten, auch wenn er jetzt noch so sehr den alleinigmachenden Kommunismus preist: mit der gleichen Emphase hat er wohl vor noch nicht zwanzig Jahren die nationalsozialistische «Kunst»-auffassung proklamiert und saft- und kraftvoll urdeutsch-arisch gemalt. Er hat sich zum erstenmal unterworfen, er unterwarf sich zum zweitenmal. Er war frei, zu wählen und wählte das Los, das er heute erlebt. Bei dieser Wahl gaben weniger künstlerische oder politische Ueberzeugungen den Ausschlag als wirtschaftliche Erwägungen, Hausbesitz, alte Eltern, eine kranke Frau, unmündige Kinder. Solche Gründe werden um so stärker betont, je schwächer die kommunistische Ueberzeugung ist; für die Mitläufer und Nutznießer sind sie dann die einzigen Motive ihres Handelns, wofür sie menschliches Verständnis erwarten. Es wird ihnen keiner versagen. Ob aber solche Künstler (als Berufsbezeichnung), die, wenn es opportunistisch ist, «bürgerlich-dekadent» malen, wirkliche Kunst produzieren können, ist eine ganz andere Frage.

Für die jungen Künstler, die auf sozialistischen Akademien und Hochschulen ausgebildet wurden und werden, gibt es keine Wahl. Aber selbst wenn sie wählen dürften, sie haben kaum etwas anderes gehört und gesehen, als

was ihnen gelehrt wurde: politische Schulung und nochmals politische Schulung, dazu eine gediegene, wenn auch veraltete handwerkliche Ausbildung. Anatomie wurde erst nach 1933 Lehrstoff; bis dahin galt der nackte Mensch als bürgerliches Attribut einer verbürgerlichten Kunst; auch heute noch ist er nur selten als Bild oder Plastik zu sehen, er ist das Gestell für die Kittel der Arbeiter und Helden. Das künstlerische Programm der Ausbildung endet in seiner historischen Perspektive bald nach 1850; was dann folgt, sind «Sumpfbüthen bürgerlichen Verfalls» — sie werden summarisch abgetan. Von Neueren werden mit gewissen Einschränkungen (ihrer kleinbürgerlichen Herkunft und Ideologie wegen) nur Menzel, Kollwitz, Baluschek, Zille und Dix anerkannt. Die großen Vorbilder sind die Russen wie Rjepin, die den sozialistischen Realismus eingeleitet und verwirklicht haben, und neuerdings auch der kürzlich verstorbene Mexikaner Diego Rivera. Als großes deutsches geschichtliches Beispiel wird Dürer vorgestellt, aber beileibe nicht der grandiose Holzschnitzer der Apokalypse, nicht einmal der Maler, sondern der Aquarellist der Rasenstücke, der betenden Hände und des Rasens.

In dieser geistigen Umwelt sind sie aufgewachsen und Künstler geworden. Auf Arbeit brauchen sie nicht zu warten; es gibt so viele Kulturhäuser, Mütterberatungsstellen und Krippen, Bürgermeistereien, Gewerkschaftshäuser und FDJ-Heime, die sich zur Verherrlichung des Sozialismus mit Bildern, Plastiken und Sgraffitos zu schmücken wünschen. Ernte- und Arbeiterfeste sind auszustatten, aktuelle Losungen bildhaft auf riesige Flächen zu malen, Transparente zu beschriften und Bücher zu gestalten, die die Ostzone schön ausgestattet und graphisch illustriert in großer Zahl herausgibt. Die Arbeiten werden gut bezahlt und sind nach Tarifen geregelt; dazu kommen noch die vielen, nicht schlecht dotierten Kunstpreise. Wirtschaftliche Sorgen brauchen sich die Künstler in Mitteldeutschland nicht zu machen — solange sie ideologisch einwandfrei die offizielle Politik Pankows und alle ihre oft unvorhergesehenen Windungen bildhaft darstellen. Aber der einzelne kennt nur die großen Richtlinien; wie er sie ins Bild umsetzen soll, ist ihm überlassen, und dabei kann er, ohne es zu wollen, gegen den «Geist der Arbeiter- und Bauernklassen» sündigen.

An allen größeren Plätzen Mitteldeutschlands stehen und hängen mächtige Plakate und Transparente, die eine «atomwaffenfreie Zone» fordern. Sie ist augenblicklich eine der zentralen Losungen der Pankower Politik, und es versteht sich von selbst, daß die Künstler sie zu gestalten haben. Ueber das «wie» zerbrechen sie sich jetzt den Kopf. Allegorie und Symbol sind — mit Ausnahme der Friedenstaube — verboten, die Darstellung des Elends (etwa infolge einer Atom-

bombe) ist «unhumanitär» und bürgerlich und damit tabu, denn lebensbejahende Menschen müssen die Bildwerke bevölkern. Das Dilemma wird um so größer, als sich der Kurs nach dem Harich-Prozeß und der sogenannten Kulturkonferenz wieder zu verhärten scheint. Man weiß noch nicht recht, wie er sich auswirken, welche Forderungen er an den einzelnen stellen wird. Man rätselt, beobachtet Personalveränderungen — man spürt einen schärferen Wind und ahnt, daß es mit der relativen Auflockerung der letzten Jahre zu Ende ist. Der bedeutendste Kunstverlag der Zone zeigt die Bücher und Reproduktionen, die während der Tauwetter-Periode geplant und gedruckt wurden, auf der Leipziger Messe nur noch in seiner Exportabteilung — also wird über kurz oder lang das Wenige, das von Picasso und den Impressionisten zu sehen war, wieder verbotenes Gut sein.

Man liest zwischen den Zeilen. Im offiziellen Blatt des Verbandes bildender Künstler Deutschlands werden «Lehren aus der Allunionsausstellung in Moskau» gezogen: «Der sowjetische Mensch hat für die Beseitigung der Ausbeuterordnung, für ein glückliches Leben im friedlichen sozialistischen Aufbau gekämpft und gelitten. Er sieht den machtvollen Aufstieg der sowjetischen Gesellschaft. Er hat unwiderlegliche Gründe, an die Zukunft, die wachsende Größe und Kraft der kommunistischen Ordnung zu glauben... Von der Bagatelisierung des Emotionellen bis zur Menschenverachtung, zur Schändung des Menschen ist nur ein Schritt. Wo das Kalkül der Formbeherrschung zum bestimmenden kritischen Maßstab wird, kann eine Ausstellung sozialistischer Kunst nicht beurteilt werden.» Und Professor Bergander, der Präsident des Komitees für die 4. Deutsche Kunstausstellung, fordert «größte Parteilichkeit mit hoher Qualität zu verbinden» — wobei der Superlativ bei der Parteilichkeit ist.

Das läßt die Künstler in Mitteldeutschland aufhorchen. Also wird die «atomwaffenfreie Zone» als Bild doch wieder ein Transparent über einer wichtig vorwärts schreitenden Demonstration. Diejenigen, die das Glück hatten, des politisch-künstlerischen Studiums wegen auf einen landwirtschaftlichen VEB (volkseigenen Betrieb) geschickt worden zu sein, können sich vielleicht mit einem Bild «Rübenpflege» oder «Traktoristenaufgebot» aus der Affäre ziehen.

Allerdings die Künstler mit den großen Namen (von früher), die fast alle in Berlin leben, haben eine gewisse persönliche Freiheit in der Wahl und der Gestaltung ihrer Motive. In der Provinz sind Disziplin und Überwachung strenger.

Was man allerorts in Mitteldeutschland sieht, ist künstlerischer und politischer Konformismus. Doch es müßte seltsam zugehen, wenn sich die menschliche Natur, auch die deutsche, so schnell über einen Leisten ans

Kreuz schlagen ließ. Es war nicht meine Aufgabe, politische Abweichungen von der Norm zu finden, ich suchte künstlerische. Sie sind nicht leicht zu finden.

Hie und da sah ich in Buch- und Kunsthandlungen, die das große und bewundernswerte Wagnis auf sich nehmen — wer weiß, wie lange sie noch geduldet werden! — eine «reine» Landschaft, eine Bewegungsstudie, ein expressionistisches Stilleben oder einen scheuen abstrakten Versuch in einer Ecke hängen. Das waren die Anhaltspunkte, denen ich nachging. Ich traf junge Künstler, keinen älter als 27, die durch die offiziellen Akademien, also volksdemokratisch erzogen waren. Einzelne, die sich nach Westberlin gewagt hatten, waren von ihren Erfahrungen mehr verwirrt als zu Experimenten angeregt worden: was sie gesehen hatten, schien die Lehrmeinung von der Dekadenz der bürgerlichen Kunst zu bestätigen. Die Reproduktionen aus westlichen Kunstzeitschriften, die ich ihnen zeigte, ließen sie indifferent; die Vorträge über die Entwicklung der modernen Kunst, die ich heimlich auf ihr Verlangen hielt, vermochten sie ebenso wenig zu animieren; hier wurde etwas Fremdartiges berichtet, das sich auf einem anderen, sehr entfernten Stern ereignete.

Hinterher verlangten sie keine Aufschlüsse über diese Entwicklung, die sie doch überraschen mußte, stellten kaum speziell künstlerisch-technische Fragen, kamen vielmehr immer wieder auf ihre eigene Lage zu sprechen: vorgeschrieben sind Form, Motiv und Ausdruck und unter allen Umständen Optimismus und Zukunftsglaube, auch wenn es dem Künstler gar nicht danach zu Mute ist, denn es hat ihm danach zu Mute zu sein, ihm, als einem Bewohner einer Volksdemokratie — er muß an den Sieg des Sozialismus glauben. Doch an dieser Frage wird nicht gerührt. Selbst der Maler, dem durch Zufall die Bücher Kandinskys in die Hände fielen und der unter polnischem Namen kleine abstrakte Arbeiten ausstellte, unternimmt seine Versuche nur, um «Gesetze» aufzuspüren, die seinen figürlichen sozialistischen Gestaltungen zugute kommen sollen. Er wurde aus dem Verband der bildenden Künstler ausgeschlossen und kann deshalb keine offiziellen Bildaufträge erhalten; seine Einkünfte aus anderen, gebrauchsgraphischen Arbeiten muß er nicht mit 14, sondern als privater Unternehmer mit 33½% versteuern. Der Politik steht er indifferent gegenüber, er erfüllt das Notwendige mit einem gleichgültigen Achselzucken. Trotzdem würde er nicht nach dem Westen gehen, denn er und seine Kollegen wollen das Volk, das ihnen das Studium ermöglichte, nicht «verraten». Die Lust zu solchen Absichten mag auch durch die Erfahrungen einiger junger Maler gedämpft worden sein, die aus dem Westen enttäuscht von den wirtschaftlichen Schwierigkeiten und Entbehrungen zurückgekommen sind.

Gewiß, ich sprach auch zwei, drei echte Gegner des Systems; sie mißtrauen dem Sozialismus und glauben an das Christentum. Trotzdem stehen für sie wichtige künstlerische Lehren des sozialistischen Realismus außer Zweifel: das Leichtverständliche, das Volkstümliche und Zeitnahe. Ob allerdings die Kunst dadurch befruchtet werden kann, daß auf der Dorfstraße statt eines selbstbewußten Traktoristen ein barmherziger Samariter spazieren geht, möchte ich bezweifeln.

Bei diesen jungen Künstlern gibt es im allgemeinen keine politische noch künstlerische Opposition, man kann gerade noch von Nicht-Konformismus sprechen. Sie wehren sich gegen die materialistischen Bildinhalte, gegen den Zwang zur sozialistischen oder, wie man es dort nennt, humanistischen Parteilichkeit. Sie wünschen private Themen zu gestalten, nur das, was sie wirklich fühlen, um, wie es einer ausdrückte, den sozialistischen Realismus zu «vertiefen».

Dieses Drängen nach subjektiver Freiheit und objektiver Erkenntnis — Niederschlag eines vagen Unbehagens — ist nicht stark genug, um sich zu aktivieren. Von den auch in der Volksdemokratie reichen Möglichkeiten machen sie so gut wie keinen Gebrauch. Sie lassen sich nicht aus den Giftschränken der Deutschen Bücherei in Leipzig, in den Bibliotheken und Museen Bücher über moderne Kunst geben, die ihnen aus «wissenschaftlichen» Gründen nicht verwehrt werden; sie besuchen nicht die Völkerkundemuseen in

Leipzig und Dresden, wo sich die Gründer der «Brücke» Anregungen für ihren Expressionismus holten. Sie wissen wohl, daß in der nächsten Stadt eine interessante polnische Ausstellung gezeigt wird, daß dort ein aufgeschlossener Lehrer wohnt, aber sie fahren nicht hin. Deutsche Pädagogik, Bauernkunst, russische mittelalterliche Malerei bieten sich in Originalen und Abbildungen überall an, aber sie kümmern sich nicht darum. Sie warten und verböhnen sich in ihr Schicksal.

Sie dramatisieren sich und ihre Lage. Sie tun damit das Gleiche wie die Offiziellen, nur mit anderem Vorzeichen. Man glaubt sich in einem Land im Kriegszustand, auch was die Kunst anbelangt. Da wird von Siegen und hartnäckigen Fortschritten geredet, von Feinden, die ausgemerzt, von Rückschlägen, die überwunden werden müssen; die Gläubigen marschieren in den Reihen der Arbeiter und Bauern. Und die Jungen? Sie ziehen wohl in corpore mit, aber eigentlich warten sie. Die einzig sichtbare nichtkonformistische Aktivität sind westliche Cordhosen (der Stoff wird in der Zone nicht hergestellt oder nicht verkauft). Auch Bärte, Basketmützen und Cocoteau-Mäntel kommen vor. Durch diesen westlichen, «existenzialistischen» Habitus unterscheiden sie sich von den konformistischen Massen. Daß solche äußerliche Kennzeichen gefährlich werden können, daß sie die Kripo

und die Kollegen des Künstlerbundes aufmerksam machen, kümmert sie wenig: sie demonstrieren Unabhängigkeit, solange es möglich ist und bis sie von einer Parteikommission zur Ordnung gerufen werden.

Außer den Cordhosen erwarten sie vom Westen, auch von der Bundesrepublik, wenig, um so mehr von Polen. Aber dorthin haben sie keinerlei Verbindung, die Grenzen nach dem Osten sind noch dichter als nach dem Westen verschlossen. Manchmal sickert etwas durch, und es ist noch nicht lange her, daß von Polen ein Liebesgabenpaket ankam, als Weihnachtsgabe mit viel Tannenzweigen und Glöckchen getarnt, das abstrakte Bilder enthielt, Bilder, die bei uns nicht besonders erregen würden, in der Zone aber Sensation machen mußten. Vor ihnen stehen nun die Jungen, staunen, sind betroffen und können nichts mit ihnen anfangen, sie wissen nur, sie selbst könnten in dieser Art nicht malen. Und einer fragte mich: «Würden unsere Bilder nach der Wiedervereinigung von irgendeiner westdeutschen Ausstellungsjury angenommen?» Man kann ihnen ehrlich darauf antworten, daß sie bei veränderten Motiven wohl einigermaßen bestehen könnten, aber was ist damit gewonnen? Vielleicht etwas für die wirtschaftliche Sicherheit, nichts für den Künstler und die Kunst.

Sie leben in einem Land, in dem in Kunstfragen eisern der sozialistische Realismus gilt. Aber sie wohnen auch zwischen dem Westen, dem sie aus eingepflegten Vorurteilen mißtrauen, und dem östlichen Polen, das wohl volksdemokratisch und doch eine andere Kunst macht, die ihnen vorenthalten wird und von der sie bestenfalls nur einige kleine Proben kennen. Sie ahnen mehr, als sie es wahrhaben wollen, daß der jetzige Zustand nicht endgültig ist. Sie können nichts ändern, denn Kunst und Politik sind eine und dieselbe Sache, und politisch zu opponieren liegt nicht im Umkreis ihrer möglichen Erwägungen. Sie können sich nicht einmal auf das Kommando vorbereiten, zu viele und entgegengesetzte Möglichkeiten sind offen: westlich, starr östlich, gemäßigt östlich — und jede dieser Möglichkeiten wird andere Anforderungen an sie und ihre Kunst stellen. Vielleicht liegt darin der Sinn ihres geduldigen und apathischen Wartens. Vielleicht. Doch ein Künstler, der Entscheidungen aus dem Wege geht, verliert seine Substanz.

In einem mitteldeutschen städtischen Theater wird ein Stück gegeben, in dem eine entschlossene Kommissarin zum Wohl der gemeinsamen Sache unbotmäßige Männer niederschießt. Der Titel des Stückes ist «Optimistische Tragödie». Dort in Mitteldeutschland muß noch die grauenhafteste Tragödie optimistische Lehren geben, soll sie die Seelen nicht bürgerlich aufweichen.

Vielleicht ist mein bourgeoises Denken daran schuld, daß ich keinen Weg finde, um den
(Fortsetzung auf Seite 64)

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A Checklist

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- STADLER, WOLFGANG. *Führer durch die europäische Kunst*. 304 pages, 104 coloured and 365 monochrome plates, 8 charts, and 300 biographies. 8vo. Freiburg 1958: Herder. DM 22.80
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- TEA, EVA. *Medioevo*. 2 volumes. 4to. 1452 pages, 1013 figures, 24 plates. Turin 1958: Utet. Lit. 17 000
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- TONIATO, TONI. *Bacci*. Presentation by Peggy Guggenheim. Biographical notes by Carlo Cardazzo. 8vo. 23 pages, 8 monochrome and 16 colour plates. Venice 1958: Edizioni del Cavallino.
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Rassegna bibliografica

di Umbro Apollonio

Alfredo Puerari: Boccaccino

Casa Editrice Ceschina, Milano 1957, pp. 258; 8 tavole a colori e 167 in nero

Il Boccaccino, nato a mezzo del settimo decennio del 1400 a Cremona ed ivi morto nel 1525, è pittore di solito trascurato, quando addirittura non ignorato nelle storie dell'arte, e ciò avviene con tutta probabilità per la medesima ragione, espressa dal Puerari, per cui la sua opera non poteva essere approvata dal Vasari: il Boccaccino, cioè, manteneva in vita, ancora sul finire del secondo decennio del Cinquecento, un arcaismo quattrocentesco. La sua risonanza appare perciò provinciale, oscillante tra Cremona e Ferrara, e la sua pittura, secondo l'osservazione del Longhi, è partecipante di quel classicismo in fieri che a Ferrara risultava da un tentato accordo tra il classicismo formale e ritmico che veniva d'Umbria e di Toscana e quello fondato sulle bellezze spaziali e cromatiche dei veneziani e, soprattutto, di Giovanni Bellini. Il Puerari perciò, nel tentare l'identificazione di un'autonomia formale nel Boccaccino, potrà concludere che la pittura, «nutrita dell'arte di un tempo che al pittore s'è configurato in un percorso ideale, che ne trascende la già avvenuta storicizzazione, ha, per questo, continuamente elaborato un proprio concetto dell'antico e del moderno, da coincidere con la sua stessa poetica, da divenire sentimento del rappresentare, a della vita stessa, con mossa visione».

Ora, bisognava dare atto a Puerari che il suo studio, la prima monografia sull'artista, svolge un'attentissima analisi di tutte le componenti culturali che riflettono sul Boccaccino, di cui individua i momenti più alti e meno inceptati da quelle. Egli segue l'itinerario formativo e la maturazione con un costante controllo di tutte le flessioni, di cui registra anche l'intensità e la ampiezza, e perciò riesce a far risaltare una figura d'artista la cui statutare appare opportunamente rilevata: Ma soprattutto interessa notare come il metodo di lettura dell'opera trovi nel Puerari un'efficacia quanto mai conveniente per scoprire non solo le fonti, ma persino i rivoli di poesia che il Boccaccino fece scorrere dal suo appassionato pennello. La serietà dell'impegno, la lunga e minuta applicazione nello studio dei dipinti, la ricerca puntuale dei documenti, tutto questo forma, è vero, molta parte importante del libro, ma esso si segnala nel campo della critica d'arte per qualche cosa d'altro: precisamente la qualità intellettuale che l'ha diretto e composto. Così se da un lato la rivalutazione di un pittore poco noto ha di riflesso illuminato una zona di cultura provinciale per molti motivi brillante e ricca di fermenti, dall'altro ha posto il suo autore tra gli studiosi più autorevoli della storia dell'arte, in cui aveva dato già prove degnissime, sì, e che

molto da tempo apprezzano, ma non ancora una così impegnativa e dimostrativa.

Buone l'edizione e le tavole anche a colori. Il volume si completa con la discussione di alcuni problemi attributivi; con un ampio regesto; un catalogo delle opere; una bibliografia; gli indici.

Giulio Carlo Argan: L'architettura barocca in Italia. Aldo Garzanti Editore, Milano 1957, pp. 116, 48 tavole in nero.

Italo Faldi: La scultura barocca in Italia. Aldo Garzanti Editore, Milano 1958, pp. 144, 48 tavole in nero.

L'interesse per le manifestazioni della cultura barocca è stato molto largo in questi ultimi decenni, e non è ancora spento; anzi, esso viene via approfondito ed indagato sulla base delle nuove esigenze del pensiero critico moderno. Infatti, è noto, ci fu un tempo in cui il «barocco» era considerato un'epoca di scarsa validità artistica, capricciosa e intellettualistica, mentre oggi ci si è fatti convinti che anche il Seicento vanta sua autonoma personalità, chiaramente caratterizzate nello stile e tali da segnare uno dei momenti più rimarchevoli, oltre che originali della storia: basterebbe fare i nomi grandissimi e per così dire rivoluzionari del Caravaggio, del Bernini e del Borromini, oppure considerare il riflesso che diffusero le esperienze italiane sulla cultura straniera.

Ora, l'Argan giustamente annota che nell'insieme il secolo presenta aspetti apparentemente contraddittori, ma rileva altresì che «se tra Bernini e Borromini non vi fu soltanto rivalità di mestiere ma contrasto di gusto, tra quelli che possono parere il classicismo del primo e l'anticlassicismo del secondo esiste una profonda relazione, quasi un'integrazione reciproca: tanto che, a rigore, si possono considerare due posizioni diverse ed opposte, ma ugualmente legittime, nei confronti di quel problema del classicismo, che s'identifica poi con il problema stesso della storia». Del resto nel Bernini, secondo dice il Faldi, è «proprio la piena, felice rispondenza tra le inclinazioni dell'artista e le condizioni dell'epoca ciò che rende la sua voce di poesia tra le più ricche e sonore, da servire di specchio a tutto il secolo», se pur anch'essa spesso sperimenta listica e in qualche modo eclettica.

I testi dei due volumetti hanno qualità informativa e critiche molto chiare e presentano una sintesi conveniente dell'argomento considerato nelle sue linee essenziali, nei fatti e nelle figure di primaria importanza. Oppurtuni e sufficientemente estesi e commenti alle tavole; ottima l'antologia critica nello studio dell'Argan e rimarchevole la sommaria bibliografia in quello del Faldi, nitide e ben scelte le illustrazioni.

Le due opere fanno parte di una lodevole collana, intitolata «Saper tutto», che ha intenti divulgativi, ma non scade mai in testi spicciativi, che fa appello invece a studiosi qualificati. Per limitare la segnalazione al campo artistico, sono già usciti in questa serie: Auboyer, *Le arti dell'Estremo Oriente*, Dorflès, *Architettura moderna*, Cecchi, *La scultura fiorentina del Quattrocento*, Salvini, *La scultura romanica in Europa*, Frova, *L'arte etrusca*, e la traduzione italiana del *Die Revolution der modernen Kunst* di Sedlmayr.

Bertina Suida Manning e William Suida: **Luca Cambiaso, la vita e le opere**. Casa Editrice Ceschina, Milano 1958. 346 pp.; 266 tavole con 459 illustrazioni in nero, 1 tavola a colori.

Recentemente, nel 1956, nelle sale dell'Accademia Ligustica in Genova una grande esposizione richiamò l'attenzione su Luca Cambiaso, uno dei maggiori pittori genovesi, dopo che già nel 1927 un'altra mostra aveva pure tentato di mettere in rilievo la figura del pittore. Non si può dire tuttavia che tali iniziative e gli studi che seguirono o precedettero abbiano di molto cambiato la fortuna che Luca Cambiaso godette piuttosto scarsa a partire dal secolo XIX.

William e Bertina Suida hanno ora voluto proporre una rivalutazione del grande genovese, e l'hanno fatto con un'opera semplice e chiara, potremmo dire documentaria; essa è per altro la conclusione di lunghe ed accurate ricerche, di attenti studi, e quindi la guida che oggi offrono presenta tutto il valore di un'autentica monografia critica. Si è detto questo perché nel volume il testo propriamente esplicativo occupa poche pagine: una breve parte illustra la vita del pittore ed una altrettanto modesta ne descrive in succinto l'opera. La parte più impegnativa, e più utile, si rivela nel catalogo, dove ogni singola scheda fornisce elementi atti a caratterizzare il dipinto e dove sono raccolti i risultati delle indagini compiute dai due autori. Tale elenco, secondo le norme scientifiche, è ordinato topograficamente. Poiché però il volume dispone anche di un indice topografico, non sarebbe stato inopportuno, pensiamo aggiungervi un elenco cronologico, idoneo per facilitare la percorrenza dello sviluppo dell'artista: la sua storia.

Molto utili i documenti, dati in larga misura, come pure le fonti letterarie, la bibliografia, gli indici. Buone le tavole, che riproducono anche opere oggi distrutte.

Giuseppe Mazzariol-Terisio Pignatti: **Storia dell'arte italiana**
Edizioni Scolastiche Mondadori, Milano, 1957

I° vol. **Dall'arte cretese al Duecento**; 483 pp. 573 ill. in nero e 8 tavole a colori. Lit. 2400

II° vol. **Il Trecento e il Quattrocento**; 432 pp. 511 ill. in nero e 16 tavole a colori. Lit. 2300

III° vol. **Dal Cinquecento a oggi**; 544 pp. 600 ill. in nero e 20 tavole a colori. Lit. 2800

Ritengo che difficilmente si potrebbe meglio qualificare il carattere di questa storia che con le parole conclusive della presentazione premessavi da Sergio Bettini, Direttore dell'Istituto di storia dell'arte dell'Università di Padova: «L'opera si distingue dalle molte analoghe soprattutto per una più conscia risposta al problema dell'arte come problema umano. S'intende: fuori d'ogni equivoco romantico. L'arte vi è considerata specificamente come struttura linguistica; nè la si potrebbe considerare altrimenti. E la piena, aggiornata, matura informazione — quella che i latini chiamavano *scientia* — e la sobria chiarezza dell'esposizione, assicurano all'opera l'efficienza «funzionale» al fine di ciò che i latini chiamavano *eruditio*: vale a dire, la sua validità di articolata strumento per l'insegnamento della storia dell'arte. Ma soprattutto, io vi ravviso da capo a fondo il filo conduttore dell'impegno nell'avviare le coscienze a cogliere il senso umano dell'arte; ad aprire gli animi all'intendimento del significato vitale di questo grande travaglio dell'umanità; a riconoscere che i suoi problemi sono tutt'altro che gratuiti o inattuali: giacché l'arte, antica o moderna che sia, è sempre una presenza immediatamente intuibile, delle strutture e dei valori fondamentali della vita di tutti gli uomini, che nascono e vivono da uomini in questo mondo». In questo senso quest'opera, destinata così alla scuola come a tutti coloro che s'interessino all'arte, è propriamente formativa, ed in nessun modo un repertorio di nozioni cronologicamente ordinate. La materia è stata organizzata in due essenziali partizioni: da una parte, le grandi personalità, che danno impronta decisiva al linguaggio figurativo; dall'altra, le culture artistiche, che crescono intorno e vivono di luce riflessa, alimentando sì al genio dei maggiori. Viene in tal modo rispettata la concretezza dal quadro storico, mentre è dato il giusto preminente rilievo ai massimi creatori di poesia, autentici motori di civiltà.

A parte questo pregio di rigoroso metodo scientifico, non ancora svolto in manuali del genere, bisogna riconoscere agli autori un altro merito: quello di aver evitato la convenzionale separazione nel trattamento della materia tra pittura, scultura e architettura, quasi fossero categorie indipendenti; essi hanno invece svolto il discorso illustrando contemporaneamente tutte e tre le manifestazioni artistiche, in quanto non possono non far parte di una medesima storia contemporanea, che si attua attraverso scambi reciproci.

Altra novità, infine, va riscontrata nell'aver voluto dare ampio rilievo anche all'arte di questo secolo, riconoscendo così ad essa

AUCTIONS

LONDON, Sotheby & Co.

For the record we print herewith the results of the sale on October 15th of seven paintings from the Estate of the late Jakob Goldschmidt of New York—a sale that has been referred to as «the auction of the century», inasmuch as the figure realized for these seven paintings, £781,000 plus taxes, was the highest ever obtained in any public sale.

Manet: *Portrait de Manet par lui-même* (Manet à la palette), oil, 32½ × 26¼ in., painted in 1879; formerly in the Collections of the Marquise de Ganay and Auguste Pellerin; sold to Paechter, Berlin, in 1899 for 1000 francs; purchased at the Sotheby sale by J. Summers £65,000

Manet: *La Promenade: Portrait de Madame Gamby au Jardin de Bellevue*, oil, 36½ × 27½ in., painted in 1879; from the Collections of J. B. Faure, A. Pellerin and M. Strowsky, and from the Galerie Durand-Ruel, Paris; bought by Faure for Frs. 1500 at the Vente Manet, 1884; purchased at the Sotheby sale by Georges Keller (Carstairs Gallery, New York) £89,000

Manet: *La Rue Mosnier aux drapeaux — la Rue de Berne*, oil, 24½ × 31¼ in., painted 1878; from the Collections of F. Barroil (?), A. Pellerin, Marcel von Nemes, M. Biermann, Baron Herzog, and the Galerie Durand-Ruel; believed to have been sold by Manet in 1879 for Frs. 500; purchased by Georges Keller (Carstairs Gallery) £113,000

Van Gogh: *Jardin Public à Arles*, oil 28½ × 36¼ in., painted (probably) in 1888 for Gauguin's room in Arles; from the Collections of Prince de Wagram and Gustave Fayet, and the Galerie E. Druet; purchased by Rosenberg & Stiebel, New York £132,000

Cézanne: *Nature morte: les grosses pommes*, oil, 18 × 21¼ in., painted in 1890/94; from the Collections of Auguste Pellerin and Alphonse Kann, and the Galleries Paul Rosenberg, Paris, and Alfred Flechtheim, Berlin; purchased by Knoedler £90,000

Cézanne: *Garçon au gilet rouge*, oil, 36¼ × 28½ in., painted in 1890/95; from the Collections of Ambroise Vollard, Egisto Fabry, and the Galerie Paul Rosenberg, Paris; purchased by George Keller (Carstairs Gallery) £220,000

Renoir: *La Pensée*, oil, 25½ × 21¼, painted in 1876; from the Collections of Count Armand Doria, Jules Strauss and M. Zoubaloff, and from the Galerie Paul Rosenberg; purchased by Edward Speelman (London) £72,000

Important forthcoming sales at Messrs. Sotheby's include: Fine Old Master Paintings and Drawings (four Zuccarelli landscapes, a Jan van Goyen Winter Scene, a Girolamo da Santa Croce Nativity, works by Luini, Sodoma, Brueghel the Younger, and others), on November 26; Impressionist and Modern Drawings, Paintings and Sculpture, the Property of the late H. E. Ten Cate of Almelo, Holland, on December 3rd; Part I of the Collection of Illuminated Manuscripts of the late C. W. Dyson Perrins, on December 9th (see announcement elsewhere in this magazine).

VIENNA, The Dorotheum

Some of the results in Sale 541, September 11—13:

Marcantonio Aquilio (son of Antoniazio Romano, provincial Roman School of ca. 1500): *The Birth of Christ*, oil on wood, 62 × 45 cm. S. 65,000

Quiringh Gerritsz van Brekelencam: *Liebeskrank*, oil on wood, 57 × 44 cm. S. 25,000

Joos van Craesbeek: *Bäuerliches Gelage*, oil on canvas, 59 × 82 cm. (an important late work) S. 35,000

Gerard Dou: *Mädchen am Brunnen*, oil on wood, 25 × 20.3 cm., signed, authenticated by Hofstede de Groot S. 50,000

Blain de Fontenay: *Bouquet of Flowers in Vase*, oil, 116 × 91 cm. S. 25,000

Johann Lagoor: *A Large Woody Landscape*, oil on canvas, 89 × 109 cm. S. 28,000

Franz Anton Maulbertsch: *The Baptism of Christ*, oil on paper mounted on canvas, 36 × 53 cm. S. 70,000

Nattier: *Angelica and Medor*, oil on canvas, 49 × 37 cm., stated to be in all probability a Nattier by Jacques Matthey of Paris S. 25,000

Hendrik Verschuring: *Kavalier und Bettlerin an italienischer Fontäne*, oil on canvas, 62 × 77 cm. S. 18,000

Ferdinand G. Waldmüller: *Bildnis eines jungen Mannes in Uniform*, oil on wood, 18 × 14 cm. (No. 813 in the Grimschitz œuvre catalogue.) S. 16.000

Greuze: *Picture of a young girl*, coloured chalk drawing, 45 × 37 cm. S. 25.000

Gothic terracotta figure of the Madonna with the Infant Jesus on her left arm; original polychromy largely preserved; 61 cm. tall; the work of a Rhenish master of 1420 S. 35.000

PARIS, Hotel Drouot

Here the season is just getting under way. We note the following prices obtained on the 13th October by Maître Alphonse Bellier in his first sale of modern pictures this season:

Gleizes: *Pins parasols et maisons à Calvaire*, watercolour, 27 × 21 cm. frs. 81.000

Gromaire: *Nu assis*, drawing, 32 × 25 cm. frs. 58.000

Helleu: *Madame Helleu debout, de profil*, drawings, 50 × 34 cm. frs. 40.000

Herbin: *Nu assis*, drawing, 30 × 23 cm. frs. 26.000

Maclet: *Voilliers à Honfleur*, watercolour, 19 × 25 cm. frs. 30.000

Valtat: *Le Verger*, watercolour, 34 × 50 cm. frs. 34.500

Warquier: *Environ de Sienne*, gouache, 35 × 48 cm. frs. 34.000

Despiau: *Léda et le Cygne*, bas relief in silver, 16 × 13 cm. frs. 154.000

Atlan: *Darius*, oil, 65 × 100 cm. frs. 112.000

Carzou: *Paysage catalan*, oil, 27 × 22 cm. frs. 90.000

Friesz: *Cabanons et bateau blanc*, oil, 22 × 27 cm. frs. 151.000

COPENHAGEN, Arne Bruun Rasmussen

Pierre Bonnard: *Marchand des quatre-saisons*, litho in 5 colours crs. 1.400

Henri Edmond Cross: *Coast-landscape*, water-colour, 12 × 17 crs. 1.325

Jean Dufy: *Harbour-view*, 46 × 33, oil crs. 3.000

Karl Hofer: *Girl looking over her shoulder*, oil, 44 × 34 crs. 3.600

Karl Hofer: *Still-life with pears*, oil, 30 × 39 crs. 3.000

Henri Charles Manguin: *Still-life with flowers and fruit*, 60 × 72 crs. 3.400

Henri Charles Manguin: *French landscape overlooking a mountain*, oil, 46 × 55 crs. 5.100

Paul Signac: *A railway-viaduct*, watercolour, 12 × 17 crs. 4.500

Maurice Vlaminck: *Fishingboats*, oil, 65 × 81, crs. 40.100

Maurice Vlaminck: *Tête de femme*, wood-cut crs. 200

Pierre Bonnard: *Bathing children*, oil, 35 × 41 crs. 70.000

Paul Gauguin: *Portrait de Mme Ingeborg Thaulow née Gad*, oil, 15 × 12 crs. 9.500

Albert Marquet: *Boats on the shore in Collioure*, oil, 65 × 81 crs. 31.000

Paul Signac: *Yachts in a harbour, summer-day*, water-colour, 27 × 39 crs. 10.000

(APOLLONIO: continua 62)

un interesse per nulla secondario o, quanto meno, inferiore a quella dei secoli trascorsi: è anch'essa un valore spirituale pari ai valori espressi nel passato.

Un'opera, dunque, questa di Mazzariol e Pignatti, che nel suo complesso, ovvero a prescindere dalle inevitabili possibili osservazioni su taluni diudizzi particolari, deve essere oggetto della massima lode, perchè è uno strumento di studio e di cultura tra i più aggiornati e meglio rispondenti alle nuove esigenze del pensiero moderno. Ottima la scelta e la riproduzione delle tavole. Augurabile in una seconda edizione l'aggiunta di una bibliografia essenziale.

(BAYL: Fortsetzung von Seite 52)

unmutigen Künstlern drüben zu helfen. Jeder von uns möchte ihnen helfen. Aber wie? Ich habe lange mit ihnen gesprochen und bin nicht einmal sicher, ob sie überhaupt von uns geholfen haben wollen. Drüben sind die herrschende Macht und die herrschende Ideologie so allgewaltig, daß sie gerade noch dem einzelnen Künstler vages Unbehagen, enge private Wünsche und die Angst vor jedem wirtschaftlichen, politischen und künstlerischem Wagnis übrig lassen. Von solchen Künstlern ist weder Entscheidung noch Handlung zu fordern, sie sind Schwemmgut der Politik geworden, mit ihr mögen sie sich uns und der modernen Kunst nähern oder entfernen. Auch wir können nichts anderes tun als warten. Es ist keine optimistische Tragödie.

CALENDAR

FRANCE

Aix

Galerie Sources: Paul Astruc, till 14/11, also paintings of Picabia and Seyssaud, and tapestries of Lurcat

Avignon

Musée Calvet: 50 works from local private collection

Galerie La Calade: Winsberg, paintings of the Camargue, till 16/11

Galerie Crillon: Seyssaud, Jean P. Gras

Besançon

Galerie Demenge: Pierre Papet; P. Collomb, paintings, till 13/11

Bordeaux

Galerie d'Art de l'Ami des Lettres: Suzanne P. Lashores, till 4/11

Georges Faure: Fumeron, tapestries, till 3/11

Cagnes/Mer

Galerie des Arts: New and modern painters

Cannes

Galerie des Etats-Unies: Jubilee Exhibition, with works by Renoir, Utrillo, Vlaminck, a. o.

Art de France: Young painters from important collections

Cézanne: Angioli, paintings of Provence

Drap d'Or: Figurative Painting

Galerie 65: Contemporary masters and young painters

Dijon

Musée: «Prudhon and Burgundy», January-February

Grenoble

Musée: 19th Century Romantics and Realists, an exhibition organized by the Louvre, till 10/11

Limoux

Musée: Achille Lauge (1861-1944), neo-impressionist paintings

Lyon

Galerie Folklore: Ellette Batton, paintings, till 23/10; Max Schoendorf, paintings, till 7/11

Bellecour: Jean Puy, Pierre Thévenin, till 7/11

Marseille

Musée Cantini: Mathieu Verdilhan (1877-1928), through December

Alex Reboul: D'Orcino, till 30/10

Jouvene: Flora, till 8/11

Merenciano: Jean Lurcat, recent work

Pugot: Guy Seradour, till 31/10

Nancy

Musée: Victor Prouvé Retrospective, November; Romanticism and Realism, November-December

Nice

Boutique d'Art: Derain, Picabia, Dufy, Lhote, P. Collomb, Gen Paul, Guerrier, Verdier, a. o.

De France: Foulita and Le Pho, till 5/11

Paul Hervieu: Clavé, Duncan, Atlan, Venard, Herbin, a. o.

Paris

Bibliothèque Nationale: Byzantium and Mediaeval France, painted manuscripts, through December

Musée des Arts Décoratifs: Scandinavian Forms 5/11-February, 1959; English 17th and 18th century art, March-May; Chagall, June-October

Musée Galliera: Soulas, engravings, November; Salon des Tulleries, December; Contemporary Spanish Graphic Art, January

Musée Guimet: Greco-Buddhist and Central Asiatic Art, from collections in Pakistan, Berlin and Rome, November-December

Musée Guimet annexe: The Mask, from November for 6 months

Musée National d'Art Moderne: From Impressionism till today, in collaboration with the Friends of the Museum, till 17/11; Lasar Segall, till 23/11; Hayter, Scott and Armitage, till late December; André Lhote, beginning in December

Musée d'Art Moderne de la Ville de Paris: Salon d'Hiver and Salon de l'Ecole Française, November; Salon de l'Art Libre and Salon Violet, December

Musée Jacquemart-André: 2nd Centenary Exhibition of Prud'hon, till 1/12

Galerie A. G.: Altmann, Pierrakos, Tatin, till 8/11

Ariel: Bitran, till 15/11

Arnaud: Oscar Gauthier, till 23/11

Art du Faubourg: From Renoir to Lorjou

Art Vivant: Lan-Bar, till 5/11

S. Badinier: Maurice de Bus, drawings and medals, till 30/11; Jacques Pouchain, till 28/11

C. Balcon: Abel Bertram, Ceria, Durey, Friesz, Gen, Paul, Laprade, a. o.

H. Benezit: Hayden, cubist period works, till 29/11

Berggruen: Hamaguchi, «manière noire»

Claude Bernard: Wols, works from the H. P. Roché Collection, till 18/11

Bernheim-Jeune-Dauberville: Marcel Chabas, till 6/11; Tazieff-Vivier, N. Sauvage, S. Burato, M. Gullhot, till 27/11

Bernier: Maurice Boitel, 14/11-3/12

Bing: Contemporary Masters

Bellechasse: Zalameda; Hinkis, December

Berri-Lardy: Beothy, sculpture, November

Breteau: Zwobada, sculpture and drawings, 7/11-3/12

Jeanne Bucher: Omicron, Nevelson, Mihalovitch, till 8/11; Moser, till 6/11; Hajdu, December

Bourgogne: Montaubin, till 4/11

Carlier: Michel Rodde, till 10/11

Jeanne Castel: Ilie Djordje

Centre Culturel Américain: American Indian Art, till 13/12

Cézanne: Alfred Krenz, till 31/10; J.-L. Duclos, paintings, till 22/11

Chapelin: 19th and 20th century masters

Charpentier: Ecole de Paris 1958

Cimaise: Young Painting, till 1/11

Clerf: Lora, paintings, till 13/11; M. Boussac, from 5/12

Coard: Edwin Dorris

Cordier: Dado, paintings, till 18/11

Cour d'Ingres: Nejad, till 19/11

Craven: Kolos-Vary, paintings, till 5/12

Creuze: Mary Webb, till 6/11

Creuzevaut: Calmettes, César, Civet, Clave, Ernst, Fugedy, Piaubert, Pollakoff; Sugai, till 29/11

La Demeure: Tapestries by the Gallery painters

Fernand Depas: 19th and 20th century masters

Durand-Ruel: Dauchot, till 8/11; Rigaud, 12-29/11

Dragon: Charles Henri Ford, recent works; Philip Martin, paintings, 9-30/12

Drouant: Darnaud, till 13/11

Duncan: Raoul Deschamps (1903-1958), till 8/11; Gaspard de Coligny Group, till 23/11

Facchetti: Non figurative art

Mathias Fels: Bissière, de Staël, Hartung, Estève, Bazaine, Gillet, Manessier

de France: Maryan, paintings, October; Jacobsen, sculpture, November, Manessier, lithographs, December, Gonzalez, January

Fricker; Roger Lerry

Furstenberg: Ernst, Iène, Mesens, Picabia, Toyen, Zev, a. o.
 Katia Granoff: Demeurisse, till 14/11
 La Gravure: Cyril, etchings, engravings, watercolours, till 3/11
 Marcel Guiot: Desnoyer, Despierre, Sarthou, Bardone, a. o., till 31/10
 Simone Heller: Julien Dinou, from 14/11
 La Hune: original prints of modern masters
 Internationale: Mathieu, through October; Guilette, November-December
 Lucy Krogh: Hermine David, paintings, till 13/11
 Legendre: Arnal, Bott, Camille, Clerc, Chavignier, Cornelle, Doucet; Arnal, 14/11-4/12
 Leiris: Henri Laurens, stone sculpture of 1919-1943, till 29/11
 E. Loeb: Gontcharova, recent works, October; Ernst, Arp, a. o.
 Adrien Maeght: Braque, illustrated books, till 10/11
 Maeght: Ellsworth Kelly, paintings
 Alex Maguy: Modern Masters
 Mariac: paintings and sculpture
 Maison des Beaux-Arts: Favory, F. Brunet
 Massol: Busse, Clerié, Cortot, Dmitrienko, Lagage, Mogens Andersen, Ravel, Key Sato, a. o.
 André Maurice: Naiditch, November
 Galerie 93: Pierre Cadiou, October
 Mourgue: Frenel, Louis Dussour, paintings, till 14/11
 Orient-Occident: Dora Tuynam, till 28/11
 Petrides: Lignon, paintings, till 5/11
 Janette Ostier: Hokusai, Utamaro, Hiroshige, Kuniyoshi, a. o.
 Percier: Figurative, cubist and abstract paintings
 Philadelphie: Howard Baer; Roger Barr
 Pro-Arte: P. Bozier, till 5/11; Hubert, Alcardi
 Paul Proute: Robert Nanteuil, portrait engravings, October; The Cat in prints, November
 Camille Renault: Bierge, Winner of the Grand Prix, Marseille 1958, November
 Denise René: Nicolas Schöffer, recent work, November
 Rive Droite: Drawing in Magic Art, till 20/11
 Rive Gauche: Capogrossi, Coutaud, Duncan, Gentilini, Latapie, Lubarda
 Saint-Germain: Peter Knapp, paintings, till 20/10; Tailleux, till 22/11
 Saint-Placide: Pierre Beaudin and Osa, till 7/11; J. Moreau, till 21/11; Tsamis, till 4/12
 Seder: modern graphic works
 Seuil Etroit: Anna Thorwest, sculpture, paintings by Manina a. o.
 Villand & Galanis: Chastel, paintings, till 15/12
 Soleil dans la Tête: P. A. Benoit, gouaches, till 30/10; J. Marqué, paintings, till 20/11
 Stadler: Serpan, till 24/11; Imal, from 25/11
 Suillerot: Hayden, recent works, till 29/11
 Galerie 12: contemporary masters and young painters
 Varenne: small sculptures by modern masters
 Villand & Galanis: Chastel, paintings, till 15/12
 Lara Vinci: Allio, Kito, Pelayo, Raza, Yankel, Warren: Alechinsky, Messagier, and Bram Van Velde, 13/11-13/12
 Wostan: Munford, till 20/11
 Visconti: Dany, till 10/11
 Ror Volmar: Gabriella Benedini, till 12/11
 Raphaële-les-Arles
 Château de la Jansonne: Charpy, Cordesse, Fuchs, Huyghe, Pigeot, Vernet-Bonfort
 Rennes
 Musée: «Les Parisiennes» (Peintres Témoins de leur Temps), till 30/11
 Saint-Etienne
 Musée: Jean Pougny Memorial Exhibition, till 30/11

Strasbourg
 Musée, Château de Rohan: Contemporary Graphic Works, November
 Galerie Landwerlin: School of Paris

Toulon
 Musée d'Art et d'Archéologie: Stan, paintings, November; Dr. Cristol, gouaches of the French Marine, December

Toulouse
 Galerie Chappe: Théron, recent paintings, October
 Tours
 Musée des Beaux-Arts: Antoine Bourdelle, till 12/10

GERMANY

Aachen
 Suermondt Museum: Aachen Artists' Association, December

Aschaffenburg
 Museum: West German Crafts, till 5/11

Baden-Baden
 Kunsthalle: The Cavellini Collection of Post-War Italian painting, till 19/10; Prints and collages by Nesch, H. Glöckner, René Hinds, L. Röseler and H. Hirschner; Miró, graphic work, till 16/11

Berlin
 Akademie der Künste: Hans Richter, collective exhibition of his paintings and films, till 16/11
 Haus am Waldsee: Max Slevogt, till 26/10
 Kupferstichkabinett: New Acquisitions, till December

Maison de France: B. Buffet
 Schloss Charlottenburg: The Emil Bührle Collection of Impressionist Masterworks (from Zurich)
 Kongresshalle: Max Reinhardt and his stage sets
 Meta Nierendorf: Macke, watercolours and drawings, till 15/11
 Gerd Rosen: Ernst Fuchs, till November; Hector Trotin, November-December
 Galerie Schüler: Fred Thiele, oil paintings, till 8/11

Springer: Otto Ritschl, paintings, till 8/11
 Elfriede Wirtz: Antique Myth in Modern Art, October

Bielefeld
 Otto Fischer: Priska von Martin, Klaus J. Fischer, November

Bochum
 Museum: Abstract painting in Westphalia, till 2/11; Richard Seewald and Robert Pudlich, prints, till 14/12

Braunschweig
 Kunstverein: Hans Laabs, Erwin Bechtold, Hanna Saekel, till 30/11; Christian Rohlf, 7/12-25/1/59
 Städt. Museum: Seff Weid, recent sculpture, mosaics and prints, till 2/11; Robert Naumann, paintings, watercolours, drawings, till 9/11

Bremen
 Graph. Kabinett: Jean Somville, prints, till 18/11
 Kunsthalle: Six Swiss Painters (Acht, Fedler, Hindenlang, Max Kämpf, Leuppi, Moeschlin), till 19/10; German 20th Century watercolours and drawings, till 5/11; Rolf Nesch, till 4/1/59
 P. Becker-Modersohn Haus: Edith Müller Orloff, till 12/11

Coburg
 Veste: Men and Works of the Eastern German Past, till 12/59

Cologne
 Kunstverein: Cologne Artists Annual, till 16/11;

Graphic
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16/11;

Works by various artists, including sculpture and drawings by Gudrun Krüger, December; Ten Paris Tachistes, and a collective exhibition of Georges Mathieu, 8/1/59—7/2; Baumeister Memorial Exhibition, 14/2—15/3

Wallraf-Richartz Museum: Kandinsky, 100 paintings and watercolours, till 30/11; August N. Dumont, paintings and drawings, 7/11—7/12; Werner Scholz, 110 paintings, 5/12—18/1/59

Rautenstrauch-Joest Museum: Australian animal paintings, 23/11—late January

Galerie Abels: Jean Dufy, paintings, November

Aenne Abels: German Expressionists

Boisserée: H. R. Raddatz, oils and watercolours, November

Crwiklitzer: Sculptors of the Ecole de Paris, till 30/11

Der Spiegel: Jacques Germain

Darmstadt

Landesmuseum: Emy Roeder, sculpture and drawings, till 4/1/59

Kunstverein: Hartmut Pfeil, drawing, till 16/11

Dortmund

Museum am Ostwall: Jacques Lipchitz, till 28/12

Duisburg

Museum: Modern German graphic work, till 9/11

Düren

Museum: Johann Anton Ramboux (1790—1866), watercolours, till 16/11

Düsseldorf

Kunsthalle: Dada exhibition, till 19/10

Galerie Aumann: Herbert Dicke, paintings, till 19/10
C. G. Boerner: 100 engravings, woodcuts, etchings and lithographs by old and modern masters

Hella Nebelung: Josef Fassbender, new paintings and lithographs, also sculpture by Henry Henghes, and pictures by Poliakoff, Appel and d'Orgeix, till 1/12

Schmela: Mack, paintings, presented by Pierre Restany, October

Galerie 22: Damian, presented by Pierre Restany, October; Peter Brüning, paintings, presented by Pierre Restany, till 15/11

Alex Vömel: Kurt Lehmann, sculpture, October; Eduard Bargheer, November

Essen

Folkwang Museum: The Brücke, 1905—1913—a major exhibition of 248 works, till 14/12

Flensburg

Museum: Works from the Flensburg Marienkirche, till 16/11

Frankfurt

Karl Vonderbank: Karel Appel, graphic work, till 30/11

Göppinger: Lucien Clergue, till 15/11

Kunstakabinett: Susanne Wenger, Hans Theo Richter, till 29/11

Freiburg/Bz.

Kunstverein: August Herbin, till 9/11

Friedrichshafen

Bodenseemuseum: Burkhart Collection (Zurich) of East Asiatic Art, till 22/11

Gelsenkirchen

Städt. Kunstsammlung: Dutch watercolours, Rotterdam graphic artists, till 9/11; local artists' annual, 30/11—1/1/59

Goslar

Städt. Sammlung: Walter Volland, sculpture, K. J. Bilsch, paintings, till 9/11

Hagen/W.

Karl-Ernst-Osthaus Museum: West German Artists' Association, till 23/11; Children's drawings and books, 6/12—4/1/59

Hamm/W.

Gustav Lübcke-Museum: Jupp Steinhoff, till 9/11

Hamburg

Kunstverein: Rolf Nesch retrospective, till 26/11; Kandinsky and Gabriele Münter, 15/11—11/1/59; Marc Chagall retrospective, 6/2/59—22/3

Galerie Commeter: Martin Bloch Memorial Exhibition, October; Seff Weidl, sculpture and drawings, November

Hannover

Heimatmuseum: Hannoverian Uniforms—engravings, watercolours, lithographs, porcelain, till 30/11

Kestner-Gesellschaft: Riopelle, till 30/10; Julius Bisser, till 30/11

Galerie für moderne Kunst: Siegfried Klapper, paintings, November

Galerie Selde: Chargesheimer, photos, Oskar Sommer, paintings, till 29/11

Herford

Kunstverein: H. J. Kallmann, till 30/11

Kaiserslautern

Landesgewerbeanstalt: New graphic acquisitions, till 10/11

Karl-Marx-Stadt (Chemnitz)

Städt. Kunstsammlung: Gerhard Stengel, watercolours, till 26/10

Karlsruhe

Kunstverein: Hans and Christa-Maria Lopatta, Herbert Kämper, Hermann Wiehl, paintings, drawings, textiles, till 30/11; Christmas Sale Exhibition of local artists, 7—28/12; W. Schnarrenberger and Karl Hubbuch, paintings and prints, 11/1/59—1/2

Galerie Gallwitz: Feri Varga, paintings, November; H. M. Erhardt, paintings and prints, December—January

Kassel

Kunstverein: Young Italian Painters, till 26/11

Kiel

Kunsthalle: Annual Exhibition of Schleswig Holstein Artists, till 23/11; Max Slevogt, watercolours and prints, 7/12—11/1/59; Marc Chagall, original prints, 25/1/59—22/2

Krefeld

Haus Lange: Lower Rhenish Art of 1958, till 28/12
Kaiser Wilhelm Museum: W. Holzhausen, paintings, drawings, monotypes, till 14/12

Leverkusen

Städt. Museum Schloss Morabroich: Painters of the Studio Paul Faccchetti, Paris, till 9/11; Fautrier, from 11/11

Ludwigshafen

Museum: Rudolf Scharpf, graphic works, till 9/11

Lübeck

Overbeck Gesellschaft: Ernst Barlach, drawings, till 30/11

Mannheim

Kunsthalle: Ecole de Paris paintings, 5/12—4/1/59

Munich

Haus der Kunst: Exhibition of more than 1200 Pre-Columbian works assembled from museums and private collections in Europe and America, October-December; Munich artists' annual ball and exhibition, till 14/12

Städtische Galerie: Renoir, till 14/12

Neue Sammlung: Finnish carpets

Galerie Günther Franke: Werner Scholz, till 12/11; Xaver Fuhr, early paintings, 15/11—23/12

Wolfgang Gurlitt: M. von Winterhalter and Erich Brauer, till 17/11; Hans Fronius, November
Schöniger: Vassyl Khmeluk, paintings, till 30/11
Stangl: Rupprecht Geiger, recent paintings, till 10/11

Stenzel: Josef Huber, paintings
Van de Loo: Emil Cimiotti, sculpture, Gerhard Hoehme, paintings, through November

Münster

Kunstverein: Josef Hegenbarth, till 9/11
Galerie Clasing: Josef Wedewer, till 7/11

Nürnberg

German National Museum: Art from the Marienkirche, Danzig
Galerie Schrag: Max Sollner, paintings, till 25/10

Offenbach

Klingspor Museum: Werner Bleyl, bookbindings, till 15/11; P. H. Ehmcke, books and type styles, till 29/11; Children's book of all countries, 5/12—31/1/59

Oldenburg

Kunstverein: Ars viva—German painting since 1950

Recklinghausen

Kunsthalle: Young German artists of 1958, till 30/11

Saarbrücke

Saarländermuseum: New acquisitions of the Modern Gallery, till 16/11

Saargau

Museum Die Fähre: Erich Heckel and Fritz Harnest, till 9/11

Sollingen

Klingensmuseum: Worpsswede yesterday and today, till 9/11; C. H. Schreiber (1864—1933), Georg Röder, Ernst Höpp, 16/11—31/12

Stuttgart

Staatsgalerie: Masterworks from Private Collections of Baden-Württemberg, till 16/1/59

Kunstverein: Christmas sale exhibition, till 23/11

Kunsthau Schaller: Otto Dix, graphic works, till 16/11

Ulm

Museum: B. F. Dolbin, till 9/11; Toulouse-Lautrec, lithographs, 7/12—18/1/59

Weimar

Schlossmuseum: Fritz Dahn, paintings, drawings, illustrations, till 9/11; German drawings of 1720—1820 of «Der Bürger und seine Welt», 23/11—4/1/59

Wiesbaden

Galerie Renate Boukes: F. Lammeyer, paintings, till 26/10; Buja Bingemer and Stefan Wewerka, painter and architect, till 23/11

Witten

Märkisches Museum: Wolfgang Fräger, Lithographs, till 16/11; Rolf Cavael and Günther Drebusch, paintings and drawings, 23/11—14/12

Wuppertal

Kunstverein: Modern art in local private collections, till 10/11

Galerie Degenhardt: 19th century paintings, till 30/1/59

Parnass: Bernard Childs, paintings and prints, till 30/10; Nina Tryggvadottir, paintings and painted glass, till 27/11; the «Phases» group, presented by Edouard Jaguer, 28/11—15/1/59

GREAT BRITAIN

(Exhibitions marked with an asterisk are circulated by the Arts Council.)

Andover

Bladon Gallery: Annual Christmas Exhibition, till 1/1/59

Ashton-Under-Lyne

Heginbottom School of Art: *37 contemporary prints, till 22/11

Bedford

Cecil Higgins Museum: *The Impressionist Tradition, Part I, till 15/11

Birmingham

City Museum: *George Stubbs, rediscovered anatomical drawings, till 1/11; *John Minton, 17/1/59—7/2; Chinese Imperial robes, till 12/1
College of Art: 100 Years of American Architecture, 1857—1957, 8—29/11

Blackburn

Art Gallery: *John Minton, 20/12—10/1/59

Bradford

City Art Gallery: Gregory Fellowship Exhibition, and David Bomberg, till 2/11

Bristol

Royal West of England Academy: 106th Annual Exhibition

Cambridge

Fitzwilliam Museum: Cotman, watercolours, till 30/11; Goltzius, prints, till 31/12

Arts Council Gallery: *Penwith Society of Arts, till 1/11; *Sculpture in the home, 15/11—6/12

Heffer Gallery: Robert Sadler

Modern Art Centre: 20th Century Miniatures

Cardiff

National Museum: Selection from the Royal Academy, 1958, till 9/11; Paintings by Members of Artists International Association, November; **«Romantic and Abstract», Part III, 6/12—4/1/59

Howard Roberts Studio: Josef Herman, drawings, and Autumn Exhibition, till 6/12

Eastbourne

Towner Art Gallery: Contemporary Prints, till 16/11

*John Minton, 22/11—12/12

Glasgow

Old Glasgow Museum: The Artist and the River Clyde, 29/11—13/12

Art Gallery, Kelvingrove: *Contemporary Prints, November; new installation of Chinese bronzes and jades from the Burrell Collection.

Gloucester

College of Art: *100 Years of American Architecture, till 1/11; *The Impressionist Tradition, Part I, 22/11—13/12

Harrogate

Art Gallery: *Barnett Freedman, 29/11—12/12

Keele

University College: *After Impressionism, Part II, 8—29/11

Leicester

City Museum: Sunday Pictorial Children's Art, till 18/11; Brian Organ, paintings and drawings, 10/12—6/1/59

Lincoln

Art Gallery: *Barnett Freedman, 17/1/59—7/2

Liverpool

Walker Art Gallery: Painting and Sculpture in England, 1700—1750, till 15/11; Le Corbusier, 8/12—15/1/59

London

The British Museum: European Watercolours

bition, till
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7/1/59-72;
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annual Ex-
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Artists
romantic
drawings,
till 16/11;
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Prints,
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I, 22/11
Part II,
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10/12-
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8/12-

Tate Gallery: *The Moltzau Collection, till 2/11;
*The Urvater Collection, till 14/12; *Lovis Corinth,
18/1/59-15/2; *New American Painting, 24/2-32/3
Victoria & Albert Museum: Byzantine Masterpieces,
till 9/11
Arts Council Gallery: *George Stubbs, 22/11-13/12;
*John Minton, Barnett Freedman, till 12/11
Agnew: Recent Acquisitions, till 15/11
A. I. A.: Damianakis, D. Hawkins, Horrocks, G.
Warren
Arcade: Italian and Spanish Painting, 1450-1650,
till 24/11
Beaux Arts: Cyril Reason and Frank Auerbach,
till 12/11
Ben Uri: Alfred Cohen, till 25/11
Burlington House: *Russian Art, November-February
Colnaghi: Old Master Drawings and Prints
Commonwealth Institute: Sarkis Katchadourian,
copies of Indian and Ceylonese Cave Temple Paint-
ings, till 30/11
Crane Kalman: Carlos Paez Vilaro, paintings, till
15/11
Drian: Fontené, Fidler and Moshe Tamir, paintings,
till 2/11; Alexandre Ycal, Keith Simon and Bara-
nowska, till 22/11; James Legros and Robert Mun-
ford, 24/11-13/12
Fitzroy Tavern: J. Kervyn de Meerendré, till 6/12
Folio Society: Original Cruikshank Copperplates,
till 2/1/59
Gallery One: Cristoforou, till 1/12
Gimpel Fils: Donald Hamilton Frazer, till 8/11;
Contemporary Tapestries by Lurçat, Le Brocquy,
Dom Robert, Cruikshank, a. o., till 6/12
Hanover: Aleksander Zyww, till 7/11; Paolozzi, sculp-
ture, 11/11-31/12
I. C. A.: Collages by E. L. T. Mesens, John McHale,
Gwyther Irwin, till 29/11; Picture Fair 7, from 3/12;
Lin Show Yu, drawings, till 29/11
Jeffress: Fulco de Verdura, miniature paintings,
till 28/11
Knödler: Old Master, Impressionist and Contem-
porary Drawings
Lefevre: L. S. Lowry, paintings, till 1/11; 19th and
20th century French Paintings, till 13/12
Leicester: Merlyn Evans, paintings, Staite Murray,
stoneware pottery, Vlamincx, early graphic work,
till 19/11
Lord's: Kurt Schwitters
Marlborough: André Masson, till 19/11
New Vision Centre: Michael Chalk and Robin
Plummer, paintings, 10-29/11; Ulrico, Schettini,
Aebacher, graphic works, 1-22/12; New Vision 1959,
25/12-24/1/59
O'Hana: Johanan Simon, till 8/11; William Hallé,
and Ynez Johnston, paintings, 13-29/11
Redfern: Bryan Kneale, portraits, Gillian Ayres,
new paintings, Utrillo, lithographs, till 21/11
Roland, Browse, Delbanco: Bernhard Heiliger,
sculptures and drawings, till 22/11
Royal Academy: Sir David Wilkie (1785-1841), till
18/12
Sabin: Autumn Exhibition of Old Masters
St. George's: Allin Braund, till 1/11; Michel Ayrton,
till 29/11
Arthur Tooth: Antoni Clavé, till 15/11; recent
acquisitions, till 13/12
Trafford: Clarence James Wilson, Japanese Flowers,
till 22/11
USIS Library Gallery: 17 American Artists, till 22/11
Waddington: Petley Jones, recent paintings, till 22/11
Whitechapel: Jackson Pollock (1912-1956), arranged
in association with the Museum of Modern Art,
New York, and the USIS, London November
Wildenstein: Lorjou, till 8/11; John Lavrin, 14/11-22/12
Woodstock: Paul Branson and Denis Lowson; Five
Pakistani artists, Lowson and Arrobis, till 22/11

Zwemmer: Derrick Greaves, till 15/11
Manchester
City Art Gallery: Regional College of Art, students'
work, till 16/11; Children's Art, 29/11-4/1/59
Newcastle-on-Tyne
Laing Art Gallery: *Modern Israeli Painting, till
22/11
Univision Gallery: *Five Countries, till 22/11
Newport
Art Gallery: *Romantic and Abstract, 8-29/11
Nottingham
The University: *Trends in Contemporary Dutch
Art, till 29/11
Oxford
Bear Lane Gallery: Kit Barber, Louis James, Trewin
Coppstone, till 30/10; Five Cornwall Artists, till
27/11
Plymouth
Art Gallery: *Arts Council Collection, Part IV:
Since the War, 15/11-6/12
Portsmouth
Cumberland House: Soviet Graphic Art, till 22/11
Reading
Museum of English Rural Life: English Popular
Art, till 31/12
Southampton
Art Gallery: *Japanese Ceramics and Prints from
the Henry Marsham Collection in the Maidstone
Museum, 29/11-20/12; 19th Century Pictures, till 4/1/59;
*Contemporary Dutch Art, 17/1/59-7/2
Sheffield
Graves Art Gallery: Sheffield Artists Annual, till
7/12; Art Student's Sketch Club Annual, 15/11-14/12
Weymouth
Arts Centre: *Contemporary Foreign Lithographs,
17-29/11
York
City Art Gallery: *The Urvater Collection, till 1/11;
The Chinese Scene, drawings of contemporary
China by British artists, till 1/11; York Art Society
Exhibition, 22/11-14/12; 20th Century Watercolours,
circulated by the Victoria & Albert Museum, till 6/12

HOLLAND

Aalsmer
City and landscape in Dutch painting, till 1/12
Amsterdam
Fodor Museum: Homage to Regnault, till 17/11
Rijksmuseum: Japanese crafts, till 30/11
Stedelijk Museum: Young American Painters, till
20/11; St-Lucas, till 22/11
Arnhem
Gemeentemuseum: Johan Bruning, till 16/11; South
African paintings, till 30/11; The Scourge of War,
from Callot to Picasso, 7/12-18/1/59; Stone Age pot-
tery, 14/12-16/3/59
Breda
Cultureel Centrum De Beyer: Netherlands ceramics,
29/11-19/12; graphic work of Jacometti (Zurich) and
Sothmann (Amsterdam), 29/11-19/12; Religious art
(the Netherlands entries in the Salzburg Biennale
of Christian Art), till 24/11
Bovenzaalen De Beyer: Work of members of the
Zuiderkring, till 24/11; A. Coorte, till 24/11
Deift
Museum Prinsenhof: Roeland Koning, till 24/11

Dordrecht

Museum: Ary Scheffer, till 3/11; Adriaen Coorte, till 3/11

Eindhoven

Van Abbe Museum: Netherlands ceramics, till 24/11

Enschede

Rijksmuseum Twenthe: Contemporary sculpture, till 17/11

Etten en Leur

De Nobelaer: What was Van Gogh Like?, till 15/12

Groningen

City Museum: Jan G. Jordens (1883-1958) and Jan van der Zee (1898-1958), till 10/11; handicrafts exhibition, till 20/11

Haarlem

Vleeshal: Delft ceramics, till 17/11

H. Niesink: G. van der Eernbeem, till 1/1/59

The Hague

Gemeentemuseum: Japanese Masterworks, till 10/11; Two Masters (A. Roland Holst and S. Vestdijk), till 5/1/59

Panorama Mesdag: Rijndert Visscher, till 23/11

Pulchri Studio: Advertising Art and Illustrations, till 23/11

Leiden

Museum De Lakenhal: Ars Aemula, till 6/12

Meerdrecht

't Oude Ambachtshuis: The Mask, till 21/11

Oudenbosch

Gemeenschapshuis: Netherlands painting from the 16th to the beginning of the 20th century, till 17/11

Roermond

Gemeentemuseum: Suzanne Nicolas, Leo Franssen, Joep Nicolas, till 30/10

Rotterdam

Boymans Museum: Michael Sweerts and his circle, till 23/11

Rotterdamse Kunststichting: Adr. Kikkert, till 17/11

Tilburg

Textiel Museum: Classic weaves of Egypt and West Europe, till 1/11

Utrecht

Centraal Museum (Agnietenstraat): Modern French Tapestry (Dom Robert, Lurcat, Saint-Saens, Picart-le-Doux, Prassinou, Bleynie, a. o.), till 2/11; Exhibition by «De Grafische» of Dutch graphic art together with a show of the 50 best-edited books of 1957, 15/12-15/1/59; Spanish graphic works, late November through December

Centraal Museum (Malliebaan 42): Modern Canadian Paintings, 7/11-7/12; Modern South African Paintings, 12/12-10/1/59

Zwolle

Museum: 75th Year Jubilee Exhibition: The Romantic Landscape in Overijssel, till 1/12; Historic dioramas, 10/12-11/1/59

ITALY

Bassano del Grappa

Museo Civica: Bassanese graphic and printed art, till December

Bologna

Circolo Artistico: Arturo Checchi, paintings, October

Boltano

Azienda Autonoma di Soggiorno: Orfeo Tamburi, paintings, etchings, drawings, August

Como

Villa Olmo: Contemporary Swiss Sculpture, till 12/10/58

Florence

Salotta del Fiorino, Palazzo Strozzi: Lazzaro Donati, paintings, September

Galleria Numero: 45 abstract artists, till 5/9; Grati paintings, till 19/9

La Permanente: drawings and graphic work by Modigliani, Morandi, De Chirico, Carrà, Soffici, Casorati, Rosai, and paintings and sculpture by contemporary Italian artists, till 8/10

Francavilla al Mare

12th National F. P. Michetti Painting Prize Competition, till 7/9

Ivrea

Centro Culturale Olivetti: Felice Casorati, paintings, June; Martino Spanzotti, paintings for S. Bernardino al Sacro Monte, October

Lacco Ameno

Galleria La Piazza: De Chirico, paintings, September

Livorno

Casa della Cultura: Giovanni Fattori, etchings, October

Centro Artistico Livornese: Young painters of the Galleria Il Milione, June

Merano

Azienda Autonoma di Cura e Soggiorno: H. Ebensberger, E. Dall'Oglio, P. Fellin, A. Frühauf, O. Kofler, A. Manfredi, O. Müller, paintings, till 7/9; Moriotti, paintings, from 8/9

Milano

Galleria Blu: Burri and Bertini, November

Brera: Oriental carpets from the Calatchi Collection, October

Bolzano: Francesco Pagliazzi, paintings, till 12/10

Apollinaire: Fautrier, 30 year retrospective, November

La Colonna: Folso Fois, paintings, till 17/10

Crepaldi: K. Samos, paintings, till 23/11

Montenapoleone: Salvatore Gatto, paintings, from 10/10

del Naviglio: Victor Brauner, paintings, till 20/10

delle Ore: Nwarth Zarian, sculpture, till 24/10

Pater: Guido Biasi, paintings, from 4/10; Rino Carrara, from 23/10

Il Prisma: H. Jochems, paintings, from 11/10

Ranzini: Alfredo Zecca, paintings, till 10/10

Selezione: Cesare de Senibus, paintings, till 30/9

Spotorno: Enrico Baj, etchings, till 31/10

Totti: Günter Schölkorf, paintings and drawings, till 10/10; Bodo Kampmann, sculpture, and Karl Wollermann, panels, tapestry and embroidery, till 30/10

Vinciana: Irene Trat, paintings, till 15/10; Paulo Ghiglia, paintings, till 29/10

Montecatini Terme

Galleria Montecatini: Giovanni Fattori, paintings, Memorial Exhibition, till 10/10

Naples

Galleria Minerva: Renato Barisani, paintings, till 20/10

Galleria San Carlo: Ottocento exhibition, from 2/10

Orzinuovi

4th City Painting Prize, till 1/9

Positano

Art Workshop: Guido Cadorin, paintings, till 31/8

Prato

Palazzo Pretorio: Exhibition of contemporary Italian paintings from collections in Prato

Ravenna

Museo Nazionale: Mosaics of A. Apollinare Nuovo, May-October

Rome

Galleria del Palazzo delle Esposizioni: Volker Boehringer, Hans Faehnie, Maxim Koehler, Rudolf Mueller, Fritz Ruoff, paintings, till 27/9; Baccio M. Bacchi, paintings, till 30/10

Galleria Alibert: Pericle Fazzini, drawings, till 15/10
Appia Antica: Mario Samonà, paintings, till 11/10
Il Camino: G. L. Giovanola, till 21/10

L'Attico: Leoncillo, sculpture

La Fontanella: Giovanni Magistri, paintings, till 21/10

La Marguttiana: Pinci, Navarra, Livi, paintings, till 21/10

9/10: Silvia Maggioni, paintings, till 20/10

La Salita: Burri, Scialoja, Vedova, October-November

San Marco: Lino Farnesi, paintings, till 20/10

Schneider: Works by Afro, Buggiani, Cagli, Cervelli, Cinello, Cristiano, Hadzi, Manlio, Matta, Mirko, Pagliacci, Scialoja; Dimitri Hadzi, sculpture, till 20/10

Il Segno: Alberico Morena, paintings, till 30/10

La Tartaruga: Works by Afro, Appel, Brooks, Consagra, De Kooning, Donati, Kline, Mafai, Marca-Relli, Matta, Okada, Rothko; Wols, November

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20/10

Verona

Museo di Castelvecchio: From Altichiero to Pisanello, till October

Palazzo della Gran Guardia: 4th Art Exhibition, till 15/10

Galleria La Cornice: Aldo Maria Schmid, paintings, till 18/8

Viareggio

4th City of Viareggio National Painting Exhibition, from 1/8

SWITZERLAND

Arbon

Schloss: Emil Staiger, till 2/11

Ascona

Citadella: Messerli and Antoine Poncet, till 26/10

Basel

Kunsthalle: A. H. Pellegrini, paintings, Memorial Exhibition, till 23/11; Basel Artists' Christmas Exhibition, December

Kunstmuseum: 100 Years of the Birmann Foundation, till 23/11

Volkerkulture Museum: Yugoslav Folk Art, till 31/12

Riehentor: Joos Hutter, till 6/11

Galerie d'Art Moderne (Suzanne Feigl): Emanuel Jakob, paintings, till 20/11

Beyeler: Modern masters

Bern

Kunsthalle: Jean Bazaine Retrospective 1932-1958, and Germaine Richier, recent work, till 26/11; Bern Artists' Christmas Exhibition, till 18/1/59; Federal Art Stipendium Competition-Exhibition, 8-15/2/59

Kunstmuseum: Edvard Munch, a major exhibition of 228 paintings and graphic works, till 30/11

Galerie Auriga: Serge Diakonoff, till 9/11; Hans-Jörg Mattmüller, paintings, till 6/12

Verena Müller: Ricco Wasmer, till 23/11; H. A. Sigg, till 31/12

Spitteler: Karl Landolt, till 30/10; Janebé, till 27/11; Leo Andenmatten, till 20/12

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12/11

Lugano
Galleria Giardino: Samos, paintings, till 16/10

Lucerne
Kunstmuseum: Haefliger, Schlageter, Schüpfer, till 23/11; Christmas Exhibition of Central Switzerland Artists, 7/12-11/1
Galerie an der Reuss: Hans Schärer, till 23/11

Neuchâtel
Musée d'Ethnographie: 2500 Years of Bulgarian Art, till February

St. Gall
Kunstverein: Art and Natural Forms, till 30/11; Eastern Swiss Artists, 30/11-4/1/59
Galerie Geibes Haus: Otto Bruderer, till 22/11

Schaffhausen
Museum zu Allerheiligen: Eugen Meister, till 9/11

Thun
Kunstsammlung: Victor Surbek, and Christmas Exhibition, 6/12-11/1; Arnold Brügger, 15/2-15/3

Vevey
Musée Jenisch: Gaston Vaudou, retrospective exhibition, till 9/11

Winterthur
Kunstmuseum: Regional artists, till 9/11
Gewerbemuseum: Textiles, till 16/11
Galerie ABC: Henri Schmid, paintings, till 25/11; Francis Bott, paintings, till 29/11

Zoffingen
Halle: Antonio Erba, paintings, 29/11-7/12

Zürich
Kunsthaus: Emil Nolde, till 9/11; Expressionist Graphic Works, till mid-December; René Auberson Memorial Exhibition, from 22/11; Pre-Columbian Art (the Exhibition now at the Haus der Kunst, Munich), from mid-January
Kunstgewerbemuseum: Finnish Architecture, till 2/11; Permanent Exhibition of Modern Furnishings, Design and Décor; Arts and Crafts of Austria, till mid-December
Rietberg Museum: Permanent Collection of Asiatic and Primitive Art, and new acquisitions
Graphische Sammlung ETH: Theo Otto, stage designs, till 9/11
Helmhaus: Zurich Artists Annual Exhibition
L'Art Ancien: Lovis Corinth, graphic works
Benno: Miha Malès, paintings, till 16/11; Ernst Faesi, 19/11-8/12
Max Bollag: The Gallery Artists, also Jean Crotti, January
Suzanne Bollag: René Monney, sculpture, and Lucien Schwob, paintings, November; Lithographs, December; Max Bill, on his 50th birthday, unexhibited work of the past 30 years, January; Derain, early works, February
Chichio Haller: Walter Jonas, till 16/10
Läubli: Rolf Lenne, till 22/11; Hans Falk, Walter Roshardt, till 24/12
Neumarkt 17: Margrit Linck, ceramics, and Max König, textiles, till 15/11
Neupert: Swiss 19th Century Artists, November
Orell Füssli: Adolf Herbst, November
Palette: Walter Meier, paintings, October; Hans Gerber, till 25/11; Margrit Roelli, December
Walcheturm (Lienhard): Adrien de Menasse paintings, drawings, watercolours and constructions, October
Wolfsberg: A. Schnyder, till 29/11
Zum Turm: Leo Leuppi, October; Rüdý, November

THE UNITED STATES

(Note: Exhibitions marked with an asterisk are circulated by the Smithsonian Institution.)

Akron
Art Institute: *2nd Pacific Coast Biennial, 25/1/59-2/2

Atlanta
Art Association: *Contemporary German Prints, 19/1/59-9/2

Baltimore
Walters Art Gallery: Nine Centuries of Church Treasures, till 23/11; 200 Italian, Netherlands and French Renaissance, Baroque and Mannerist bronze statuettes, 6/12-18/1/59

Birmingham
Museum of Art: *2nd Pacific Coast Biennial, till 11/1/59; *American Primitive Paintings, 15/1/59-8/2

Boston
Museum of Fine Arts: *Dutch Master Drawings, 16/1/59-12/2

Chatanooga
Hunter Gallery: *Cock van Gent, 1-15/12; *American Primitive Paintings, 9-31/12

Cincinnati
Museum: Yugoslav Prints from the 2nd Ljubljana Biennial, till 14/10; Jozsef Domjan, colour woodcuts, till 25/11; Chinese Paintings of the Later Dynasties, lent by C. T. Loo & Co., till 22/11; 12th Annual of local artists, 24/11-4/1/59; 5th Annual Ceramic Exhibition, 24/11-4/1/59

Cleveland
Museum: *Indian Paintings from Rajasthan from the Shri Gopi Krishna Kanoria Collection, till 22/10; Peter Takal, drawings, watercolours, graphic works, till 31/12; Contemporary art by Afro, Tobey, Nicholson, Lebrun, Giacometti, Lipton, Moore, Roszak, and others, till 31/12
Howard Wise Gallery: 8 painters of the Galerie Arnaud (Carrade, Downing, Felto, Fichet, Gautier, Guillet, Koenig, Tanaka), till 18/11; Survey of Contemporary English Painting, from 23/11, also glass sculpture by Edris Eckhardt, and drawings by Gregory Masurovsky

Columbia, S. C.
Museum: *Young British Painters, 14-31/12; *Fullbright Designers, 25/1/59-15/2

Dallas
S. M. University: *Sargent Watercolours, till 4/1/59

Dayton
Art Institute: Lipton Collection of Antique Silver, October-November; Rogers Group-Christmas, 1978, 13/12-4/1/59; Native Arts of the Pacific Northwest, 10/1/59-15/2

Exeter
Phillips Exeter Academy: *Emerson Tuttle, 1-16/12

Fredonia, N. Y.
State Teachers College: *Japanese Woodcuts, 1/1/59-25/1

Gainesville
University of Florida: *A Century of New England Architecture, 10-31/12

Hartford
Wadsworth Atheneum: 4000 Years of Chinese Art, from the early Chou Dynasty to the mid-18th century, organized by Frank Caro of C. T. Loo, till 30/11; Philip L. Goodwin Memorial Exhibition (paintings by De Chirico, Demuth, Klee, Lachaise, Léger, Marin, Miró, Picasso, Pollock, Sheeler, Van Gogh, Vuillard, and sculpture by Lipchitz, Nadelman and Noguchi, bequeathed by Mr. Goodwin), till 23/11; 19th and early 20th century ball gowns and wraps and 19th century male plumage, October-November

Honolulu, Hawaii
Academy of Arts: *Tomiooka Tessai, 1-30/1/59

Houston

Museum: In the new Mies van der Rohe Cullinan Hall, «The Human Image—man through the ages, till 2/11

Indianapolis

John Herron Art Institute: «Indian Paintings from Rajasthan, till 9/1/59

Jacksonville

Museum: «Contemporary German Prints, till 8/1/59

La Jolla

Art Center: Contemporary Religious Art in all media, 7/12—4/1/59; Doris Allen, prints and weaving, 26/11—21/12

Lawrence

Kansas University: «German Art Books, 1—31/12

Los Angeles

County Museum: 200 19th and 20th century works of art reinstalled in 8 galleries, including works by Delacroix, Cézanne, Gauguin, Toulouse-Lautrec, Braque, Picasso, Matisse, Derain, Modigliani, Rivera, Tamayo and younger abstract artists; Juan Gris, 90 works assembled together with the Museum of Modern Art, New York, till 26/10; Irving Gill Memorial Exhibition, works by a pioneer of modern Californian architecture (d. 1936), till 26/10; Los Angeles 1850—1900, till 4/1/59; Dalzell Hatfield Galleries: Richard Haines, recent paintings, till 15/11; Grigory Gluckman, figure paintings, 15/11—15—12; Modern French and German Masters, 15/12—15/1/59; Frank Peris: Appel, Bacchi, Benetton, Calandri, Du-buffet, Forain, Gentilini, Giacometti, Kisting, Leger, Miró, Modigliani, Moore, Pascin, Picasso, Pissaro, Scottie Wilson, Sutherland, Tsingos, till 18/10; Amato, paintings, till 22/11; Stendahl: Pre-Columbian and modern French masterworks

Louisville

J. B. Speed Museum: «Fullbright Designers, 11/1/59—15/2

Lubbock

Texas Technological College: «Japanese Dolls, 1—15/12

Minneapolis

Institute of Arts: Masterpieces of Korean Art, organized by the Korean Government in cooperation with the U. S. State Dept., till 19/10; Cameron Booth, 35 recent paintings, presented by Dr. H. Arnason, Director of the Walker Art Center, till 2/12; «Dutch Master Drawings, till 4/1/59; Walker Art Center: Herbert Bayer, recent work, till 26/10; Germaine Richier, till 9/11; Exhibition of 175 avant-garde periodicals from all parts of the world, till 9/11

New Brunswick, N. J.

Douglass College, Rutgers University: Works by members of the Art Dept., including Theodore Brenson (Chairman), R. Bradshaw, E. Burdett, G. Hendricks, Ka Kwong Hul, C. Johnson, R. Watts, H. von Erffa, A. Kaprow and S. Weiner, till 3/10; Works by Lassaw, Grippe, Stankiewicz, Rosati, Kallam, Noguchi, Calder, Nevelson, Steppat, till 26/10

New Orleans

Isaac Delgado Museum: «German Artists of Today, 15/1/59—8/2; Tulane University: «Japanese Woodblock Prints, 7—23/1/59

New York

Museum of Natural History: Wood sculpture from Micronesia

Brooklyn Museum: «Bury the Dead—Equipment for Eternity», burial objects of ancient and primitive peoples

Guggenheim Museum: A selection of candidate and prize-winning pictures in the 2nd Biennial Guggenheim International Award

Museum of Modern Art: Jean Arp retrospective exhibition, till 30/11; American Architecture Worth Saving, till 15/12; Photographs from the Museum Collection, 26/11—18/1/59; 20th Century Design, 17/12—23/2/59

Pierpont Morgan Library: «Dutch Master Drawings, from Bosch to Van Gogh, 8—30/11

A. A. A. Gallery: Frederick Franck, drawings, till 24/10

ACA: Joseph Floch, paintings, from 20/10; de Aennie: José Bernudez, paintings, collages, constructions, from 20/10

Alan: Nathan Oliveira, paintings, from 20/10

Arts: Olivier Charles, paintings, till 4/11

Artists: Herbert Beerman, recent paintings, from 20/10

Avant-Garde: Lloyd Ney, 3-dimensional paintings, till 22/11

Barone: Alfred Rogoway, paintings, from 20/10

Berryman: prints by contemporary masters

Bianchini: Michel Thompson, till 1/11

Bodley: Donald Blauhut and Wallace Tyler, collages and paintings, from 20/10; Priscilla Peck, paintings, till 8/11

Borgenicht: Modern American and Italian painters and sculptors; Ralston Crawford, paintings, till 15/11; Brata: Nicolas and Creston, paintings

Camino: Sam Goodman, paintings, from 24/10

Castelli: Savelli, paintings, till 25/10; works by modern American and Europeans artists; Esteban Vicente, drawings, December

Chalette: sculpture by painters from Degas till today

Chase: Anna E. Meltzer, paintings, from 20/10

Collector's: Joachim Probst, new paintings

Comerford: Betty Guy, watercolours, from 20/10

Contemporaries: Boccacci, paintings, till 15/11

Coronet: Isaac Soyer, recent paintings

Delacorte: H. Lewis, watercolours, till 31/10

Directional: Geraldine Stern, compositions, from 20/10

Downtown: 33rd Anniversary Exhibition, with works by Davis, O'Keefe, Rattner, Sheeler, Shahn, Weber, Zorach, till 8/11

Deitch: Cocteau, drawings, 18/11—13/12

Duncan: Sanford, paintings

Durlacher: Sidney Nolan, paintings

Emmerich: New York by Gottlieb, Levee, Schapiro, Stamos, Yunkers, till 1/11

Feigl: Painting and sculpture group show

Rose Fried: Ronnie Elliott, till 25/10; 20th Century Masters, paintings and sculpture

Fine Arts Associates: Matisse, sculpture, 25/11—13/12; Furman: Pre-Columbian, Spanish Colonial, and African masks, till 31/12

Gallery G: Drawing Exhibition, till 17/10

Graham: Charles McCall, paintings, till 15/11

Grand Central: Sascha Maurer, watercolours

Grand Central Moderns: Gallery group, from 20/10

Hammer: Renoir to Rouault

Hansa: New sculpture group, till 1/11

Herz Institute: Rivkah Rieger, paintings, from 20/10

Hirschl & Adler: 18th, 19th and 20th century American and French

Juster: Martyl, paintings, from 20/10

Janis: Albers, De Kooning, Gorky, Guston, Kline, Motherwell, Pollock, Rothko and modern European artists

Jackson: Jenkins, November; Francis, December; Domoto, January
 Kleemann: Seff Weid, works in various media, also Matarré, sculpture, November
 Knoedler: Andrew Wyeth, recent paintings, till 22/11
 Kottler: E. B. Michkils, watercolours, till 8/11
 Kramer: Harry Engel, till 8/11
 Kootz: 5 master works by Picasso, till 18/10; Serpan, new paintings, till 8/11; Hosiasson, new paintings, till 29/11; Ferber, Lassaw, Hare, new sculpture, 2-29/12
 Kraushaar: Kenneth Evett, paintings and drawings, till 1/11
 Little Studio: Agostinelli, till 5/11
 March: Alice Baber, till 13/11; Gallery group, 14/11-4/12
 Matisse: Miró, November; Matisse, December
 Meltzer: Chinese Folk Art, woodcuts, ca. 1850-1911, till 18/10; Robert Kiley, paintings, till 1/11; Northwest Coast Indian Arts, 5/11-6/12; Christmas exhibition of works by European and American artists, 8/12-18/1/59
 Mi Chou: Yuey Chinn, Dale Joe, James Leong, Seong Moy, Gary Woo
 Milch: Stephen Etnier, paintings, till 15/11; Paul Sample, paintings, till 6/12; Frank di Gioia, drawings, through December
 Morris: Regl Klein, paintings, till 1/11
 New Art Centre: Chagall, graphic works, from 20/10
 Niveau: 15th Anniversary Exhibition, paintings by Braque, Chagall, Rouault, Soutine, Valadon, Utrillo, Vlaminck, till 26/11
 Nordness: Guglielmi Memorial, paintings, till 8/11
 Parma: Robert Klippel, sculpture and drawings, from 20/10
 Panoramas: Robert Saxon, paintings, from 20/10
 Parsons: Budd, paintings, from 20/10; Hedda Sterne Partridge: James Pollard, aquatints
 Passedoit: Pehr, paintings, till 27/9; Frederick Franck, from 30/9
 Petite: Groth, paintings and etchings, till 1/11
 Peridot: Tobias Schneebaum, till 1/11
 Pietrantonio: Elfert, paintings; Harry Mathes, paintings, 16-30/11
 Perls: Vivin, Bombois, till 8/11; Léger and Paris painters, till 20/12; Pascin, 5/1/59-7/2
 Poindexter: Group Show, till 1/11
 Rehn: Marsh, paintings, till 22/11
 Roko: Bruce Currie, paintings, till 12/11
 Sagittarius: Contemporary Italians
 Bertha Schaefer: Alfred Maurer
 Saldenberg: Vieira da Silva, Don Fink, Le Moal, Hartung, Manessier, Nicholson, Riopelle, Chadwick St. Etienne: Kokoschka
 Viviano: modern American, English and Italian artists; Kay Sage, paintings, collages, till 22/11
 Van Diemen-Lilienfeld: Ivan Abracheff, paintings and sculpture, till 4/11
 Willard: Inokuma, paintings, till 1/11; Feininger, paintings, November
 World House: Saul Balzerman Memorial Exhibition, till 25/10; Modern German Art, November
 Zabriskie: Robert de Niro, till 15/11
 Zabriskie: Albert Urban, October

Seligmann: Howard Warshaw, paintings, till 12/10
 Tanager: Lois Dodd, Perle Fine, Sidney Geist, Sally Hazelet, Angelo Ippolito, Lester Johnson, Alex Katz, Philip Pearlstein, Raymond Rocklin, till 7/11
 Ruth White: Aguayo, paintings, 3-21/11; Ozenfant, Acht, Domela, Moore, Helion, Schwitters, 24/11-13/12; Skaling, paintings and drawings, 15/12-31/59
 Willard: Feininger, oils, watercolours, drawings, November
 Wittenborn: Bozzolini, wood engravings, till 31/10; Max Kohler, etchings, till 15/11; German colour lithographs, 17-29/11
 Workshop Gallery: Beate Hulbeck, collages, till 1/11

Oakland

Art Museum: Herman Cherry, paintings, David Slivka, sculpture, till 29/10; also, recent acquisitions, paintings by Christ Jorgensen (1859-1933), pottery by Elena Netherby and Antonio Prieto

Philadelphia

Museum: The Federal Art Project 20 Years After, appraised through 129 prints and drawings, till 23/11; Reopening of "Ormistons", a Georgian mansion (built 1788-99) in Fairmount Park; Reopening of two galleries of early Italian masterpieces from the Johnson Collection; Opening on 22/11 of a 15 gallery decorative arts wing devoted to American Colonial and Pennsylvania Dutch crafts and furnishings; Prints and Drawings by Charles Nicolas Cochin the Younger (1715-1790), 5/12-5/1/59
 Commercial Museum: "European Glass Design, 1/1/59-21/3

Salt Lake City

Utah University: "12 Scandinavian Designers, till 4/1/59

San Antonio

Marian Koogler McNay Art Institute: "German Artists of Today, 9-31/12

San Francisco

M. H. de Young Museum: "Dutch Master Drawings, 11-31/12

Seattle

Zoe Dusanne: Schwidder and Dalquist, till 18/11; Windsor Utley, 25/11-17/12

Springfield

Illinois State Museum: "National Ceramic Exhibition, till 4/1/59

Stanford

Stanford University: "Religious Banners, 14-31/12

Utica

Munson-Williams-Proctor Institute: Paintings of 3 generations from Italy, till 23/11; Rediscovered painters of Upstate New York, 30/11-12/12

Washington

National Collection of Fine Arts: "British Artist-Craftsmen, 10/1/59-1/2/59

Worcester

Museum: Leo Lionni, painter-designer, 20/11-11/1/59

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